

# The School Arts Magazine

AN ILLUSTRATED MONTHLY FOR THOSE INTERESTED IN DRAWING AND THE ALLIED ARTS

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The LATEST ORDERS from  
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*For the SCHOOL ARTS Magazine*

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In FOUR States:

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Supervisors of Drawing find that  
The School Arts Magazine  
in every Schoolroom just  
about doubles the efficien-  
cy of their instruction.

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# THE SCHOOL ARTS MAGAZINE

VOL. XIV, NO. 2

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OCTOBER, 1914

## The Editorial Point of View

### AN ANCIENT SAGE

OF all the worthies who landed with both feet on Plymouth Rock the queerest-headed one was Peleg Mann. In the Colonial Records the name is written with one n or two according to the whim of the clerk, but in every case this curious person or some one of his numerous progeny is referred to. Fortunately, and contrary to the well established tradition for all other old families, the Manns are not descended from two brothers.

Peleg Mann was unique among pioneers. Well educated, a graduate of both Oxford and Cambridge, he was inordinately proud of his degree, F. D. (Doctor of Fundamentals) which he always added when signing his name.

There must have been a streak of insanity in the family somewhere, for no sane person, even in the era of Puritan names, would have burdened a baby with such an appellation as Peleg's parents thrust upon him. Peleg was bad enough, but his full name was Peleg Dago Logical Mann. Of course, his neighbors never used such a name in full. He was simply "Dr. Mann" when addressed. Behind his back, he was called at first "P. D. L." when referred to by the respectful, and "D. F." when re-

ferred to by the profane; but in process of time he came to be known everywhere as Pedagogical Mann, and the reason therefor lay not wholly in his unusual name.

Dr. Mann held peculiar views on the subject of pioneer life. He loved to expound them in his modest, self-satisfied way to all who would listen. It was a pleasant sight to see him sitting just within the door of his house, during the sunniest hours of the day, talking to what he liked to call "the rising generation." "A thing that is worth doing at all is worth doing well," he used to repeat; "Master the fundamentals"; "Well begun is half done." Being absolutely sincere and having a will like a thread of steel, apparently negligible but practically unbreakable, he lived what he believed, the practice of all his neighbors to the contrary notwithstanding.

### A DOUBTFUL METHOD

For example, instead of clearing his land as others did, he set up near his door, a great mast that he had purchased from the captain of the *Mayflower*, for practice in felling it. He took pains to calculate the angle at which the axe should cut, made working drawings, including cross-sections of the mast in

various stages of the cutting, determined the reasonable number of strokes per minute, the maximum and minimum distance to which chips should fly, and the length of time required to complete the work on the basis of twenty-minute periods once a day, five days a week. He wrote up the history of the axe and made a paper model of one of improved design, but never actually began cutting. He proposed, having once cut down the mast, to dig a hole a certain distance away, plant what was left, and again cut it down, according to specifications. His neighbors suggested that he dig the holes eight feet apart, in a straight line by the side of the highway, and cut the mast three feet from the ground, thus in time producing the posts for a front fence. This he refused to do. "It would be more educational," he said, "to lay out the holes in a circle, and to cut the mast one and three-fourths inches from the ground."

Indulgent left to his own devices, Dr. Mann invented the most ingenious contraptions imaginable to prepare himself and his children for successful living. He actually buried in his back yard a rock maple arm-chair with spreading legs, and had his boys pry it out thirty-nine times a year for four years, as a preparation for removing stumps from cleared land. They were required to practise plowing three periods a week with beef bones on a sand-table. The south window of his kitchen was darkened with rows of quahaug shells filled with sawdust in which seeds were germinated for educational purposes. Meanwhile the neighbors fed the family. The Mann girls made the most beautiful samplers in the world. The first

families today, and all respectable art museums, have at least one specimen framed under glass. But unfortunately those girls, so long as they stayed at home were never permitted to do plain sewing. They never attained that degree of proficiency in producing the required length and space of stitch, and the number of stitches per hour, which would warrant an adventure into home-spun. The church sewing-circle clothed them.

#### A NOTABLE SITUATION

One autumn the kind hearted men of the settlement, foreseeing what must happen before spring were the Manns left to themselves, brought to the doorway several tons of food stuffs,—potatoes, pumpkins, apples, corn, bacon, preserves of various kinds,—as an expression of their regard for their one citizen of university training, the one F. D. in the Plantation. The speech Dr. Mann made on this occasion was nothing short of memorable. He quoted from the Georgics of Virgil until every jaw dropped; his eloquence moved even Myles Standish to tears. But, alas, before New Year's the Manns were again on the town; for instead of getting the royal bounty under cover, they got into a dispute as to how it should be cared for, and when the method was at last agreed upon, spent the entire Indian summer in the making of miniature pasteboard models of a storage warehouse, and various means of transportation. By the time these were worked out satisfactorily, properly tinted, and arranged on the best-room table for exhibition purposes, frost and snow had had their way with the donation, and only refuse remained.



## THE LENGTHENED SHADOW

The kink in the brain of Pedagogical Mann seems to have been transmitted not only to the third and fourth generation, but indefinitely even unto this present. While in many of the family it is now somewhat modified through the infusion of less gentle blood, in almost none is the ability to see straight very notably in evidence. As a rule the progeny of the ancient sage still advocate preparational education. A recent descendant of one of his granddaughters who married an Italian Count recommends the buttoning and lacing and hooking together of two pieces of canvas, in the education of children, rather than the practice of those same operations in the useful art of dressing one's self. But this is an aggravated case of reversion to type. On the whole the lengthening shadow of the old gentleman is thinning out; more widely spread its darkness is less appalling; the diffused sunlight of common sense will ultimately make of it a fading memory; it will soon be gone like a dream when one awaketh.

## THE BRIGHT REALITY

And you, O modern teacher, what attitude of mind toward life's problems do you propose to develop with your pupils this fall? Are you going to have your children plant masts to fell, and dig up buried rocking chairs, plow sand, cultivate sawdust, work samplers, and prepare themselves to starve? Or do you propose to develop with your pupils the power to meet life's problems by solving life's problems? If that be your purpose forget Pedagogical Mann for a moment and recall

Augustine Washington. He had the sense to launch his boy upon an illustrious career with a real hatchet in his hand. To be sure George spoiled at least one cherry tree before he learned how to cut a raft out of the Ohio forests to save his life, and to build stockades in the Great Meadows of Pennsylvania to save English civilization for America, but what of it? George learned to cut oak trees with an axe by beginning on cherry trees with a hatchet. He might never have lopped the states off England had he started with a hatchet-shaped piece of paper decorated with pretty pictures of cherries in gold paint. No; that boy began with the real thing. He dealt his first blow at reality; and you never heard whether he held his hatchet according to Hoyle, or did the cutting from a blue print. Pedagogical Mann never became the Father of his Country!

## A SAFE APPROACH

Now, friend, do nothing rash. Go slowly. Rome wasn't built in a day. Remember that. But remember also that it wasn't built of pasteboard and bogus paper. Don't growl at your course of study, and discount your superior officers. Learn to translate your course into the terms of daily life. Learn to work those in authority above you for what your children need. Ask yourself every day, every hour, "How can I make the printed topic a real project for my boys and girls, something that seems to them worth doing, something that in the doing will yield them an increase in the power to do useful things?" The very best time in the whole school year to attempt to make the great transition from trumpery to things of value

is NOW. Christmas is coming. Every child can easily be led now to attempt the making of some really useful and beautiful object as a Christmas gift for somebody, a thing not for the waste basket and the furnace, but for daily use at home. "What the Leaders are Doing" will offer suggestions to all.

### SPECIAL FEATURES

We want to hear from grade teachers everywhere about our hektographic inserts. Do they work? Are they worth while? Perhaps the method is right but the subject matter wrong. What sort of designs would be most useful? We want to furnish the best grade teachers the kind of help they need. How can we do it unless we are informed? Take ten minutes for writing us about the thing you would like most to see in the SCHOOL ARTS MAGAZINE. It will cost you two cents to get the information to us. It may cost us two hundred dollars to carry out your suggestion. But it may prove helpful to two thousand teachers and two hundred thousand school children. Let us have a word from you first on Hektographic Inserts.

The motif of the cover decoration for the month, and of the tail pieces by James Hall, is the wild goose. "The Canada goose," he is called in the bird books. "The honking of migrant flocks was once a common sound in March and April and again from the first of October to the end of December," says Ralph Haffmann. "At favorable points along the coast, and in certain inland ponds, flocks often alight to rest." In the old days almost every farmer in New England had a loaded gun hung above his

kitchen fireplace, or high up in his woodshed, ready for a shot at a flock of wild geese. Every fall he hoped to bring down at least one goose. One good fat goose would furnish two good square meals, feathers enough to plump up a pillow, quills enough for a fan, and grease enough to keep all the boots in the house soft and water proof, and to cure every case of croup the babies might have, all winter long.

A good many farmers were often disappointed. The geese went over in the night, or they flew too high. Some naturalists say that geese fly higher than any other bird, with the possible exception of the heron. Every farmer's boy has had the experience of hearing the provoking call of the geese, of running for the gun, and then of watching the wavering black V of a hundred great birds float across the sky a mile or more above his head!

The goose was domesticated very early in the history of man. Some of the finest drawings of geese, and the very finest sculptured representations of geese, were made by the Egyptians 4,500 years ago, in the subterranean tomb of Ti at Sakkara.

At the age of twenty, Bryant wrote his poem "To a Waterfowl," inspired by a solitary wild goose flying southward at sunset. That poem is immortal. As long as men and women live who think about God they will see Bryant's waterfowl flying across the heavens aglow with the last steps of day, and come to the poet's conclusion:

"He who from zone to zone,  
Guides through the boundless sky thy certain  
flight,  
In the long way that I must tread alone,  
Will lead my steps aright."

# Ruling and Measuring in Primary Grades

By Nathaniel L. Berry

West Newton, Massachusetts



Nathaniel L. Berry

**L**ITTLE people are quick to appreciate the use of the ruler as a straight edge but abstract measurement is pretty dry feed for them. And while *teach, drill, review* is the accepted order in all

thorough instruction, every good teacher knows the value of variety and will not drill too long or too hard on a given line.

After the teaching of inches, halves and quarters, have pupils use this knowledge in work which gives importance to their efforts. Measure simple available objects and discuss comparative sizes: "How much longer is this largest book than the next smaller? Whose jack-knife has the longest blade? How much longer is the knife open than shut?" Estimate the sizes of things and draw freehand lines of specified lengths, afterward testing with the ruler. "Make a tag having two corners clipped off a quarter of an inch more than this, or having the hole punched a quarter of an inch farther from the edge." Or, "Make an envelope a half inch longer and a quarter of an inch wider than this." When children take a pleasurable interest in their work they are sure to make the tangible output of their activity worth while.

Flat shapes like the push tablet, the

badge and the cross forms, Plate I, may be made from colored paper or cardboard, the ruling and measuring being done on the back. In Plate II, suggest a line of simple objects which may be constructed from oak tag or heavy paper, to apply measurements studied. The grating surface in g, is made by puncturing the paper from the back with the pencil point at the intersection of lines a quarter of an inch apart. The dials in Plate III were clipped from advertisements and the clock fronts cut to fit these.

In early work let pupils trace around tablets to obtain circles, squares and right angles; but pupils in the third grade can describe circles and circular curves as shown in Plate IV at j. On a stiff card is drawn a line whose length is the radius of the desired circle. A pin or thumb tack through one end of

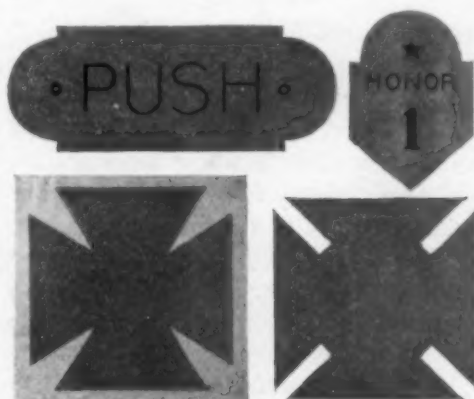
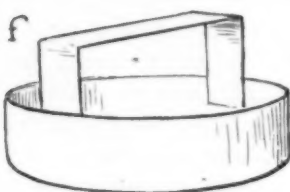
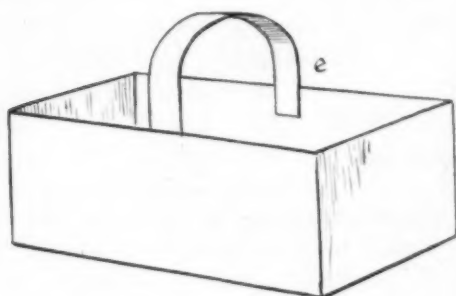


PLATE I. Such forms as these successfully cut from paper make the children think for themselves.



Oak tag  
models  
of  
common objects  
children  
like to make.

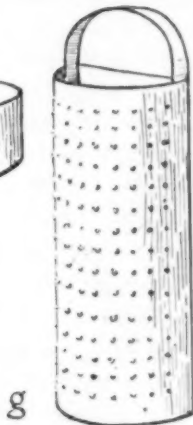


PLATE II.

this line locates the center of the circle and the card is punctured at the other end of the line by the point of the pencil. The curves in Plates I and III were made in this manner.

Right angles may be made as in Plate IV, k. Three strips of paper are each divided into equal spaces. Lay these to form a triangle whose sides are respectively three, four and five spaces in length. K is a right angle.

Find centers of rectangular spaces by drawing diagonals. Draw diameters in a rectangle and afterward diagonals having all cross in a common center. This is no mean test of careful work.

Accuracy is not the chief end to be secured in primary work but pupils in

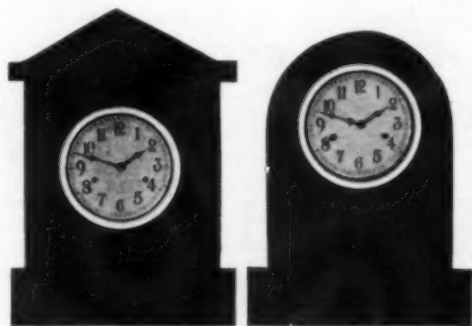
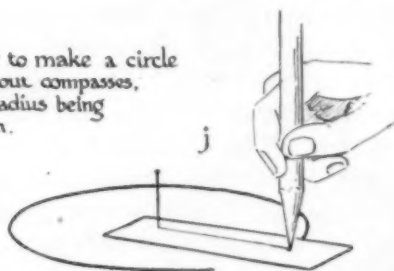


PLATE III. Clock faces may be clipped from advertisements and clock cases designed to fit them.

the third grade should begin to realize that things should be done right. And the line of exercises suggested will give a degree of familiarity with tools, processes and materials, which will prove an excellent preliminary step to the simple problems in working drawing

How to make a circle  
without compasses,  
the radius being  
given.



How to make a right  
angle without T  
square and  
triangle.

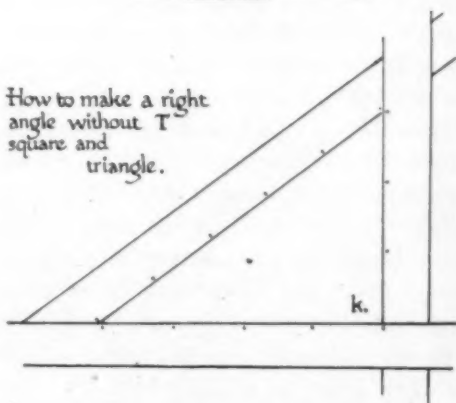


PLATE IV.



and the construction of objects of pre-determined form which are begun in the intermediate grades.

with crayon or brush and should be adapted in degree of difficulty to the ability of pupils.

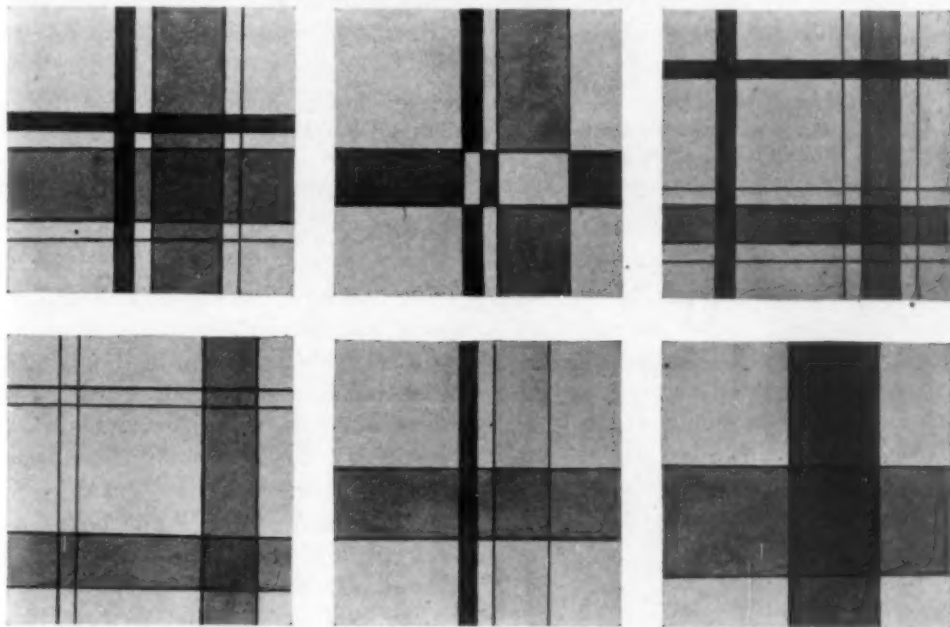


PLATE V. Plaids offer endless problems in accurate spacing and careful tinting.

The division of squares for plaids as suggested in Plate V may continue the use of the ruler and measurements studied and is helpful work preparatory to first problems in space division, the arrangement of decorative elements, and the exercise of a discriminating taste. These plaids may be colored

Primary work should be done from models and examples made by the teacher; and the children should receive her help.

Lead the youngsters to feel that their work possesses in their world the same importance as that done by men and women in their world.





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# Toy Making and Its Influence

By B. F. Larsen, A. B.

*Director of Art and Industrial Training, Brigham Young University Normal Training School, Provo, Utah*

My work was planned before school began. I tried for spontaneity and initiative on the part of the children. There was not a single child who had any problem forced upon him and every child was busy and happy all of the time.

Our regular critic teachers are largely responsible for the success of the toy shop. They were as interested as the children and supported the project from start to finish.

*Mr. Larsen in a personal letter to the Editor.*



B. F. Larsen

MANY of the manual training courses, outlined for elementary schools, contain exercises carefully graded and introduced in the order of their simplicity; but they are not related

to any big industrial process, nor to any large center of interest which is directly related to child life. They are often arbitrarily introduced in connection with adult models. The pupils enjoy the work and gain power and skill in the manipulation of simple tools, but they are not allowed to participate in the plan work and use their initiative in the selection of materials,—both of which are of vital importance.

Lessons in art and industry in the Brigham Young University Normal Training School are generally developed in connection with large centers of interest. Last year one of our most interesting problems was the development of a genuine Christian spirit among the pupils by giving them an opportunity to make toys.

We had no special apparatus and no special rooms in which the work could be done. The second grade pupils had been making animal A. B. C. booklets for their smaller brothers and sisters. Two of the most successful boys were invited to bring their best drawings to my office after school. The boys had been asked if they would like to saw their animals from wood and were shown how to convert the pencil drawings into patterns suitable for coping saw work.

The sawing was commenced immediately. At first a few blades were broken, but the skill which these seven-year-old pupils acquired in one half-hour far exceeded my expectations. In fact, it surprised me. When asked if they would like to saw during the forenoon recess of the following day the boys answered YES with a great deal of enthusiasm. On the following day they were placed near the open door of the art supervisor's office and other boys and girls who became interested were allowed to gather around the table and watch the tiny workmen.

Dozens of pupils were immediately possessed with a desire to saw. They were permitted, in turns, to use my

table, until the applications became so numerous that I was obliged to announce that sawing must cease because four saws were only an aggravation to so many anxious pupils. Without further suggestion, a long line of children came into my room to talk about the price of saws and places where they could be purchased.

How proud were the first boys who brought their saws to school, and how delighted they were when each was furnished with a small piece of soft pine and allowed to work in the office.

The tranquility of many homes was immediately disturbed and parents found it difficult to restore quiet until they had satisfied the children's desire for saws. The writer became the object of some unfavorable criticism.

Bliss was sent by his mother to ask if it were really necessary for him to buy a saw, which purchase would evidently inconvenience the family to the amount of twenty-five cents. "No, Bliss," I answered, "it is not necessary, but the boys who do provide themselves with saws will be furnished with a work table in their own rooms and will be allowed to work when they have nothing else of importance to do." The boy looked disappointed and said, "But I think it is really necessary though, don't you?" He got his saw. A prominent carpenter could not understand why school teachers should enthuse his eight-year-old son with a desire to own a saw. I was stopped on the street by a professor of philosophy who asked the meaning of all the discontent which I had caused in his home. "I am leading little Paul around from store to store," he said, "trying to purchase some kind of saw

which you are requiring him to get. He has not given me any peace for several days because he is so badly in need of that saw." Turning to the child I said, "Paul, have I asked you to buy a saw?" "No," he answered, "but I want one." He got it.

These are typical examples of numerous experiences during our first week's work. The boys and girls who had saws were sawing, and all others were using every honorable means to get them.

The fourth, fifth and sixth grade pupils had done very good sawing before. Last year when they saw the smaller children working they came to me with an almost unanimous request that their rooms be supplied with coping saw tables. This was done only after the boys had flooded my office with personal visits.

The pupils were assisted in mounting some of their animals and putting wheels on them. This increased their enthusiasm for the work. While the interest was high I went into each school room and suggested a pupil's aim with the following thought: "Boys and girls, how would you like to spend your spare time during the next month making toys for a real toy store?" There was clapping of hands and eager expressions of assent which I have never seen equalled during my eleven year's experience as a teacher.

Now we had motive for good drawing and my duty as an assignment maker entirely ceased. The greatest difficulty consisted in finding time for personal talks with the pupils about their plans, and in keeping a variety of materials on hand for them to choose from.

In the first six grades, only a few



PLATE I. A corner of the toy shop and a corner of an exhibition showing a record crop of toys by children under the direction of Mr. Larsen.

definite class assignments were made. Each pupil was given the privilege of using his own initiative and choice both as to problem and materials. A few good models were soon made, and boys and girls in all grades were allowed to copy these and add improvements if they so desired. Occasionally the second grade toys were copied by fourth, fifth and sixth grade pupils; and a few of the things made by the middle grades were attempted with considerable success by seven and eight year old children.

In some grades, the things cut out by the boys and girls who had saws, became without question, the property of the grade, and the greatest desire of each individual seemed to be to make a splendid display in his room. Those who had no saws assisted in assembling the toys and in sandpapering and coloring them. In other grades, the pupils assumed, from the start, a private ownership which was not interfered with during our entire period of toy making.

In the third grade, practice teachers introduced rattle-box making and each pupil made two or more rattles. The fifth grade children collected pictures of people in native costumes from many lands. These were converted into jumping jacks. A practice teacher taught the pupils how to construct swinging blacksmiths. The factory system was introduced and the boys and girls divided themselves into spontaneous groups for sawing, carving, assembling, painting, etc. The size of these groups changed in accordance with the demand for each kind of labor.

Pupils were allowed free access to the supply room. While a teacher was generally consulted, he did not domi-

neer but was a helper instead. Our boys overhauled the scrap piles at the tin shops. They made almost daily visits to the college carpenter shops, and in many instances the director volunteered to cut wasteboards into strips for their furniture and other toys. The janitor saves broken window glass for us and at one time two eighth-grade boys cut from this waste, more than thirty pieces 9" x 12" for passe partouting pictures and art texts. Children soon learn to see finished products in pieces of waste materials which would otherwise be destroyed.

We fixed up a room in the building for our toy shop, Plate I, and gave the pupils the first chance to buy their own toys for cost of materials. The accompanying photograph shows one section of this room. The work done by the upper grade children is not shown. The sixth grade pupils seemed to take the greatest pride in the finish of their toys and spent many hours painting them with oil paint. They became quite skillful in mixing and applying some commercial colors.

At the opening day of our exhibit we held a formal parent's meeting at the close of which the visiting fathers and mothers were conducted through the toy shop. These parents were not slow in expressing their appreciation for the interest which their children had taken in this work.

The largest boy in the third grade, who was retained two years because he had no interest in school, started out last year with the same listless, inattentive attitude. During the progress of our toy making this boy cried repeatedly because his mother insisted upon his





PLATE II. Children take endless delight in producing still life of this sort,—living realities to the little folk.

coming home every day for dinner. His parents declared that his interest in toys had been his salvation. This interest carried over into all of his work and the schoolhouse became his heaven. Many boys came at eight o'clock in the morning and remained at night until the teachers were under the necessity of almost forcing them from their work. The boys who had been leaders in mischief became social industrial leaders and no idlers could be found.

Two mothers came with questions about Christmas presents for their children. These pupils had turned their kitchens into toy shops and made toys for all of their little friends without ever thinking about themselves. When asked what they desired for Christmas they answered, in both cases, "Lumber and nails and paint." Many parents

asked me where they could get soft wood and brads for Christmas presents.

One little fellow came confidentially and whispered his intention of buying saws for two of his poorer companions who were going to another school. He had already taught these boys now to saw.

Another small fourth grade child came to my office on Saturday and asked me to help him nail together the parts of some things which he had been making for boys who lived in a tent out in the pasture and who were too poor to even live in a house. Numerous examples of this same Christian spirit might be illustrated if space would permit. In fact, the joy of doing for others grew with the work; and the beauty of this attitude stands out more clearly



when we consider that the teachers were continually in the background.

A great many stencil, cross-stitch, art text, and book cover designs were developed. They were especially praiseworthy because they were not made simply to satisfy the teacher's standard of what is good. They were made for father and mother and friends; and where love is the motive which inspires a piece of work, nothing which the child can do to make it perfect will be left undone. I was astonished when our largest boys and girls came privately and requested that their names be not exhibited with their work, but I understood when they explained that their gifts were intended as a surprise to friends whom they loved most dearly.

A citizen from a small town more than fifty miles away visited our school, and when he returned home he sent one of

his small boys to live with us for a few days. I had no time to give special attention to this boy so I just "turned him loose" in the building and within two hours he had found himself. He worked from eight A. M. till dark of every day he was with us, and returned home with a large box and a sack full of toys. One day after I had been urging him to leave his work and walk out into the fresh air for a little while he said, "Sometimes it makes my head ache to work such a long time without stopping but I'd rather have the headache than stop." I had difficulty in getting him to take short recesses.

This year we are making preparations for another toy shop. The children are anxious to begin. It means a solid month of real Christian happiness worked into the lives of three hundred boys and girls.



PLATE III.

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## Choosing a Chair

By Morris Greenberg

*Commercial High School, Brooklyn, New York*

About one pupil out of ten thousand may become a maker of furniture; the nine thousand nine hundred ninety and nine will be buyers of furniture. Teach the crowd.



Morris Greenberg

It is discrimination in minor things that often bespeaks fine taste.

Some of us probably have never thought seriously of a chair in relation to the points just mentioned. As art teachers, trying to sow seeds of taste, we have too often relegated the question of good and bad furniture to the province of the manual training teacher, who has been satisfied, it may be, to deal with the subject from the purely constructive point of view. In isolated instances the matter of taste has been touched upon by both teachers. But, as a rule, what do elementary or high school graduates know about a chair or a table? Sooner or later they will be called upon to buy such things.

"But cannot this cultivation of taste be obtained through reading?" some may say. Perhaps. Many volumes have been written on the subject of furniture. A study of these may result in a knowledge of the characteristics of the different historic types. One meets people who speak glibly about a Gothic side-

**T**O CONSIDER stability, material, workmanship, shape, proportion, ornament, color, and destination, in choosing a piece of furniture, requires the best kind of judgment.

board, an Elizabethan table, a Louis

Quatorze cabinet, or a Sheraton chair. Yet these same people find it most difficult to tell whether the articles mentioned are well proportioned, or whether the ornament is appropriate, and fine. Historic knowledge does not necessarily imply taste. Our worship for names is responsible for the "antique" conglomerations that find places in the homes of intelligent people. The magic word "Chippendale" will readily find a purchaser for some badly designed specimen of that type.

The drawing teacher must not assume that a finished design on paper, or on a textile, is the goal toward which the pupil should work; nor should the manual training teacher suppose that a well-constructed model from a given plan is all that a boy is required to do. These are but means towards several ends, one of which is intelligent appreciation of good design.

Suppose then, we have a lesson or two on chair design. To undertake this work with young children, would spell failure. The pupils should be at least a dozen years of age. Then, too, we must have appropriate illustrative material. Blackboard sketches, catalogues, photographs, illustrated books on furniture, and periodicals dealing with the home, will supply ample matter for our study. Nine topics are suggest-

ed for discussion. Others will undoubtedly come up in the course of the lesson. Most of these considerations are appropriate to any other article of furniture.

(1) *Stability.* Structural stability should be the first consideration in the choice of chairs. Chairs are made to sit on, not for ornaments, hence they should be strong enough. A chair is sometimes

discomfort to the occupant of the chair, or catches the clothing of anybody passing it. For reasons of comfort, the seat should be neither too high or too low, too narrow or too broad, nor should the back be too nearly vertical.

(3) *Material.* Wood has a "grain." If any of the supports that are subject to strain be made of cross-grained ma-



PLATE I. ILLUSTRATIONS FOR USE IN TEACHING. These chairs furnish excellent illustrations of all the "don'ts" in furniture design and construction. The maker seems to have forgotten the function of a chair. A glance at the weak back and legs is enough to give a feeling of insecurity. (See 1.) The absence of vertical and horizontal lines suggests little of repose. Then, too, the meaningless interlacing ribbon design, above the seat, would tend to interfere with the comfort of any person who attempted to lean back. (See 2.) This same ribbon work does not suggest wood in its treatment. (See 4.) The contour is restless and displeasing. (See 5.) The ornamental additions, instead of being subordinate to the effect of the chair as a whole, overwhelms everything, except the seat. (See 6.)

elegant and pleasant enough to look at; yet, because of its lightness and apparent frailty it may arouse doubts as to one's safety in using it. Nor should a chair be so heavy that it cannot be moved with ease whenever necessary.

(2) *Comfort.* Carving or other ornamental accessories should not interfere with the comfort of the sitter. Utility should be the first consideration. Any carving is wrongly applied when it gives

material, the wood will split sooner or later. Any carving that is in too high relief will break from the same cause. Ambitious furniture makers sometimes disregard this consideration of the grain.

(4) *Make.* The material from which an article is constructed determines the possibilities and limitations of treatment. The chair is made of wood. As such, no part should be carved as finely as marble, twisted as though it were

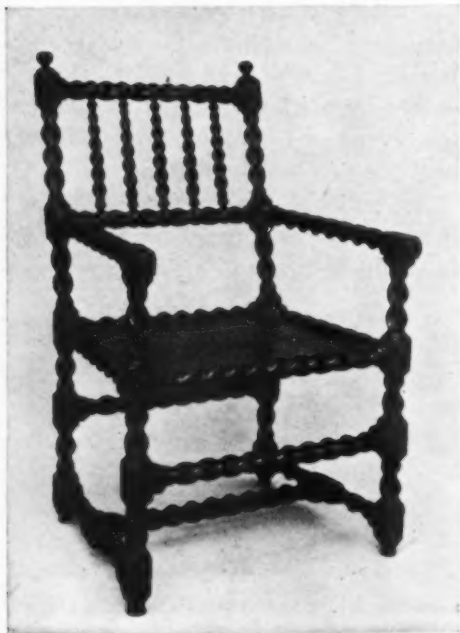


PLATE II. To lean against the back of the chair reproduced here, would give one anything but a feeling of comfort (See 2). The eye, too, is troubled by the aggressive movement of the spiral ridges. A moment's study of the picture will prove this. (See 6).

wrought iron, nor stamped like leather. The ease with which this last process can be utilized by machinery, has resulted in the imitation carving found in cheap furniture.

(5) *Proportion and Contour.* The general outline, or contour of a chair should give a pleasing effect. Here beauty may be obtained by a nice proportion of parts, as well as by lines that are not too



PLATE III. The busy life we are leading as a nation, the reaction against complexity in home furnishing, as well as small-sized rooms—all these influences, brought about the large demand for craftsman houses and furniture. The above is a typical example of the latter. True, the chair lacks a bit in the refinement and curvature which characterizes a good Sheraton. This deficiency is compensated by honest workmanship, sound material, stability and pleasing proportion, found in the best craftsman furniture. In this chair one does not feel uneasy; the wood is not tortured or twisted; defects are not hidden by the stamping of meaningless designs on the back; the surface is not covered with quantities of varnish. Notice in this example the pleasing variety in the width of the three back slats, as well as in the four spaces between these.

involved in curvature. Where vertical and horizontal lines predominate, the

PLATE IV (opposite). Which of these chairs looks more restful? Which would more easily harmonize with other pieces of furniture? Which looks more like a serviceable article, and which like an object of showy extravagance? Which back is more restful and which more like a picture frame? Does the back in Fig. A look as though it were an essential part of the chair, or does it appear to have been added for purposes of decoration? Do the curves in the center of the two legs appear to strengthen or weaken the legs? Some such questions as these are suggested in connection with a discussion of the subject. Figures C and D represent the Chippendale and Sheraton type of chairs. Each has its admirers. Yet from the standpoint of simplicity, dignity, grace, and refinement, the Sheraton is to be preferred. Compare the backs of both, and see whether that in Fig. B is not more restful and pleasing. The suggestion that the chair is too frail, is disproved by the fact that many Sheratons are in good condition after being used a century or more. The extreme type of Chippendale chair, in its debased form is criticized elsewhere in this article.

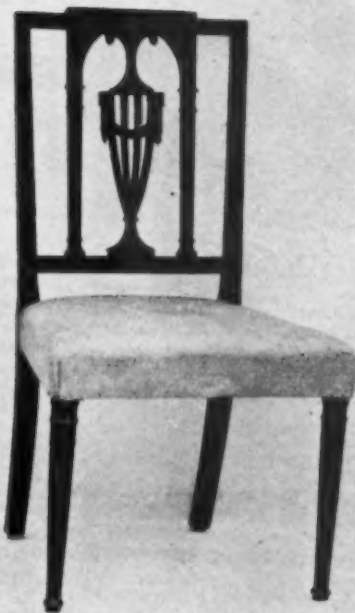
A



B



D



C





design is likely to be more satisfactory. This is especially true in cases where the chair is destined for a comparatively small room.

(6) *Ornament.* Just as jewelry should be an ornament to the wearer, not at-

tion." Repose for the eye is as essential as repose for the rest of the body.

(7) *Use.* Whether any carving is to be employed at all, and the amount employed, depend upon the destination of the chair. If it is to be used in the

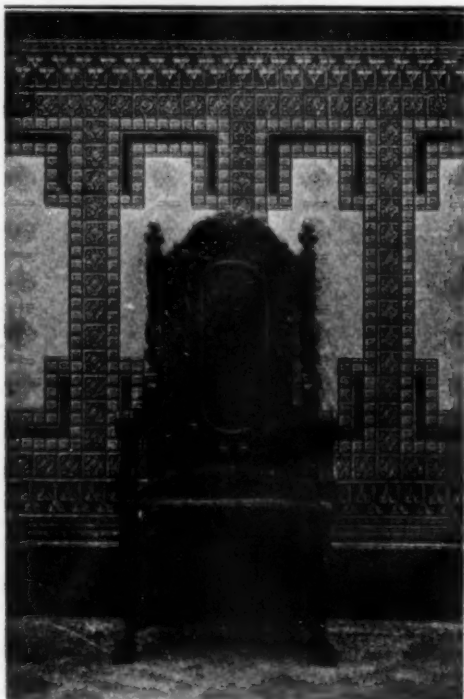


PLATE V. Here is a chair at the right pleasing in proportion. The back, however, is too elaborate and profuse in carving. (See 2 and 6.) Notice how little harmony there is between the chair and the wall-paper background. The former has but few straight lines, while the latter has vertical and horizontal lines predominating. A craftsman piece of furniture would be far more appropriate here unless the design of the wall-paper were changed. (See 8.)

The illustration at the left shows harmony between the chair and the wall, as well as a more appropriate wall-paper background. A florid design would have caused the chair to appear too plain. As it is, the predominating lines in the chair are in harmony with the large vertical wall-paper bands. (See 8.)

tracting too much attention to itself, so the carving on other ornamental accessories should be subordinate. The form of the chair should not be interfered with, nor should the natural beauty of surfaces be destroyed. "All ornament should originate with construc-

kitchen, or subjected to shifting and rough treatment, the simplest and strongest type is the best. For use in a reception room, it may possess more elegance. "That form is most beautiful, that is most appropriate for the purpose."

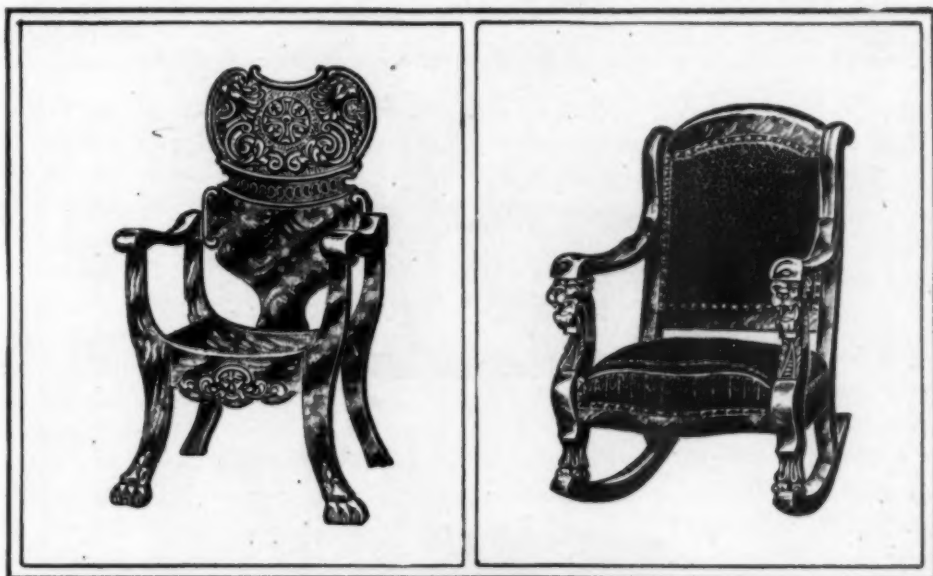
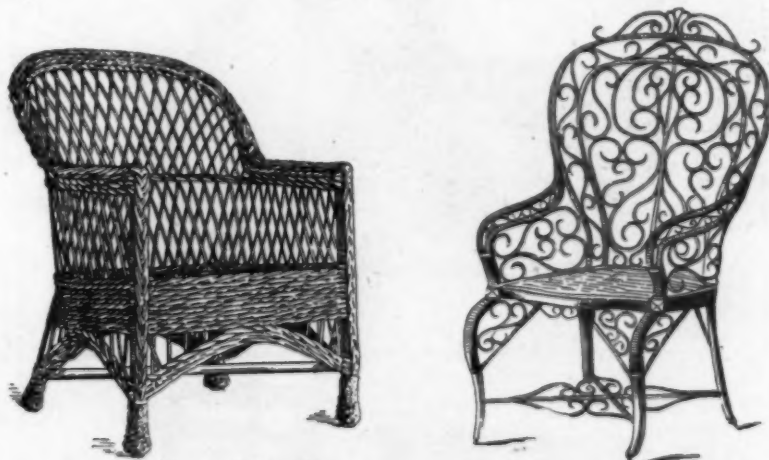


PLATE VI. The unscrupulous manufacturer of today builds his furniture of poor material. He makes a bad imitation of some historic piece, or else borrows ornamental forms from past styles. He hides bad workmanship and defective material by means of machine carving and stamping. Notice the rocker. The general contour is not bad. To give the buyer his money's worth, a pair of Griffin heads and carved claw feet were added,—and the chair spoiled of course. Was it for frightening the sitter that these ornamental (?) features were added? (See 2 and 6.) The chair at the left shows an attempt to introduce a Roman seat. It is difficult to conceive what the other articles of furniture would have to be like to "go well" with this one. (See 8.) Being made of cheap wood it cannot last long. (See 1 and 3.) Then also the back is entirely too ornamental, and the three grotesques out of place. (See 6.)



NEWPORT WILLOW CHAIR.

PLATE VII. It is an easy matter to choose the better willow chair, of the two shown here. Strength, simplicity, and comfort are suggested in the first, furnished by the Stetson Foster Company of Boston. This type of seat is most appropriate for summer use. (See 1, 2, 4, and 8.) Let us examine the second one. In the attempt to produce a "fancy" chair, the designer has failed to give it either strength or beauty. Cabriole bandy legs are not suited for light willow; and their use in this chair weakens it. (See 1.) The wood is easily bent, and for that reason it is here given the treatment suggested by iron designs in fences. (See 4.) The design lacks coherence. Why, for instance, was the additional flourish put on the highest point of the back? Ornament should be based on construction. Such a chair with its aimless "creepy" curves would be out of harmony with simple surroundings. (See 8.)

IT COULD HARDLY BE SAID OF A MAN SITTING IN ANY OF THESE CHAIRS THAT HE WAS "STRETCHED ON THE RACK OF A TOO EASY CHAIR" PROVOKING AN "EVERLASTING YAWN," AS MASTER POPE HATH IT IN "THE DUNCIAD."

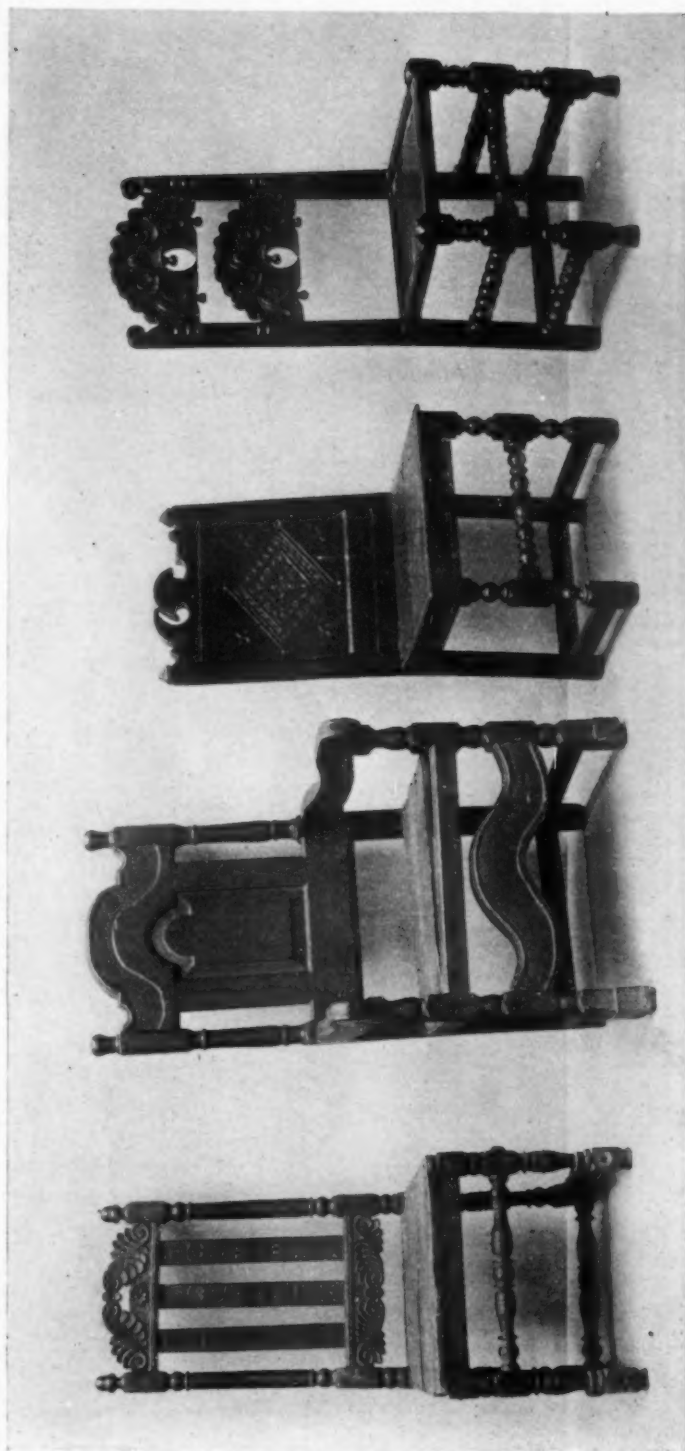


PLATE VIII. Further comment on the four chairs shown is purposely omitted. The reader is asked to criticise each in accordance with the topics discussed in the article. One of these chairs is superior to all the others from the standpoint of stability and design. Try to discover which it is. All may be improved by making some changes. Try to find what these would have to be. Study each for a few minutes and see what good and bad points you can discover.

(8) *Type Harmony.* A chair must not be "out of time" with other articles that furnish a room. A Mission seat and a Jacobean table form an incongruous combination. They have nothing in common as to line, proportion, ornament, etc. Many lovers of antiques forget this important principle and, consequently, their homes resemble curio shops. Even museums take pains to arrange furniture of different periods in separate rooms.

(9) *Color Harmony.* So far as possible, the color of a chair should harmonize with that of other articles of furniture, the floor covering, woodwork, and

wall-paper of the room. This idea is often made the basis of a color problem in interior decoration.

These topics are suggested as sensible to start with. An effort has been made to have the illustrations cover the same ground.

The oft-stated objection that taste cannot be taught, should not be seriously considered. The instinct to enjoy beauty is universal; but only educated people can reason about their likes and dislikes. Such lessons as I have suggested will add an intellectual element to the emotional side of enjoyment.

We are indebted to the Metropolitan Museum, New York City, for the photographs for Plates I, II, IV, and VIII: and to Mr. Gustav Stickley, the designer and manufacturer of Craftsman Furniture, for Plate III.



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# Lessons in Design

ARTICLE II<sup>1</sup>

Arranged for Students of High School Age and Older

By James Hall



James Hall

THE first six sheets have dealt entirely with the formation and repetition of *detached* units which can be built up by the free use of the brush. The question of moving the hand in rhythm, aided at first by counting or music is all-important. Keeping time in the actual making of designs gives a character to the result entirely different from that which is found in the painfully calculated and conscientiously drawn product. This, however, is not the same as saying that designing is easy, or that a good design comes without labor. Much practice is needed to give even a little skill in producing free strokes that possess precision and charm, but this practice should be rhythmic practice.

## SHEET SEVEN

This exercise in undulate line borders is introduced to give further facility with the brush and to extend the student's knowledge of brush pattern. In the illustrations chosen, Greek types have been used. Perhaps examples of these in actual brush work are more accessible in museums than the undulate or vine type as exemplified in other historic schools of art. But nearly all countries and periods furnish many

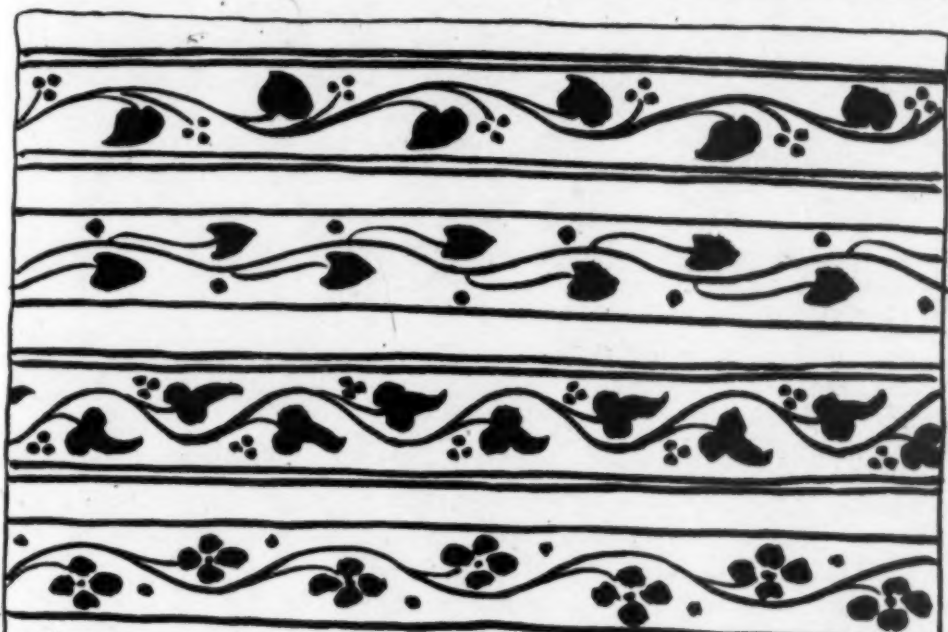
examples of such borders which can be studied. The classic motive was frequently the ivy, although apparently free brush play was often responsible for the leaf, flower, and berry forms which the Greek designers evolved. In medieval design the grape often appears. In the Renaissance distinctly conventional leaves and flowers were created, while the modern designer has all nature for suggestions and the various historic types to teach him how to treat his forms in order to be decoratively successful.

Considerable practice will be needed before the student can produce with success either the long straight border lines, or the continuous reversed curve. A vertical brush, and the movement of the whole hand are two factors of success. The little finger and the one next to it may touch the paper and slide over its surface as the brush proceeds, thus steadying the hand. The lines should have a generally even, though freehand and brushmade, quality. Ugly variations in the width of the lines will occur over and over in the first practice work.

The leaf forms should be built up with the fewest possible strokes. In the third border, for example, three strokes go into the forming of each leaf. Each round berry should be made with a turn of the brush.

<sup>1</sup> Copyright for text and illustrations reserved by James Hall.





Free rendering of Greek borders, Sheet 7.



Students' designs

Sheet 8

Aside from the technical points thus far discussed the students should see in these historic borders the beauty resulting from the contrast between an unbroken mass and a broken one—the solid leaf—and the group of berries in the case of the first and third examples. The contrasts in size and shape of the alternating units should also be carefully noted. The relation of the stems to the central undulate line should be studied, and finally the distribution within the spaces, so that neither awkward crowding nor emptiness occurs.

#### SHEET EIGHT

After much practice in the re-creation of historic themes, the student should be prepared to evolve designs of his own. The examples given are reproduced from students' work. It should be noted how great a difference of effect results from the varying character of curves in the central line of each of the three borders. It should also be noted that the direct brush quality is present in all of them. It is a great temptation to many to retouch the strokes in order to improve their shape or to make them a more exact repetition, but yielding to this temptation is generally, if not always, a mistake. The desire to improve the forms should lead rather to other trials of the same border. It should constantly be remembered that the forms here aimed at are *natural* brush forms, and that they lose their distinction as soon as they are teased by added strokes into more conventional spots.

Sheets 7 and 8 form a connecting link between the somewhat abstract practice of the preceding exercises and the first

concrete problem which involves the use of the border and may, if the student so chooses, appropriately introduce a border employing the undulate line.

#### STUDENTS' NOTE BOOKS

As a study preparing students for designing a plate, they should be required to collect sketches and tracings, of several plate designs, which seem to them to illustrate good types of design. Stress should be laid upon the importance of selecting for their note books only excellent types. We will limit the field by stating that the designs shall be brushmade designs, or at least suitable for direct brush work, and suitable for regular table use. To aid in choosing the good designs the student should consider the three fundamental questions:

##### 1. *Use*

(a) What parts of a plate can be appropriately decorated, border only, center only, or both border and center?

(b) Should the design be of a kind to be seen from one position only, or from any point of view?

(c) What kind of motives are appropriate, flower, fruit, animal, bird, landscape, figure, abstract?

Historic examples of undoubted charm but of doubtful or faulty design in certain particulars are frequently in evidence in the collections of antiquaries, and also examples lacking all artistic qualities which may have other claims to interest. The student therefore must do independent thinking to decide which designs are really appropriate to the *Use* of the plate.

2. *Materials*, brush and color upon porcelain or earthenware, used so as to



Delft plate.  
Beautiful in color,  
and effect for a  
vertical decoration



Type of design unfit  
for the circular form  
of a plate.



Modern Japanese plate.  
A logical arrangement  
of concentric bands  
and radial center.



Chinese plate design.  
Although a landscape  
is used as a motive,  
as a decoration it is  
good in all positions.

### Types of Plate Design

retain any distinctive beauty of texture or color in the pottery and also the distinctive character of brush-made forms.

3. *Shape*, circular with a slanting rim. The decoration employed should accentuate the circular character of the plate and it should strengthen the effect of the rim.

These three topics *Use*, *Materials* and *Shape*, which were discussed in the previous article, should be thrashed out thoroughly in connection with the study of each new problem of a practical nature. The note book sketches can be made at the museum; at the library from books on ceramic art, and from files of art magazines; and memoranda can be made from memory after looking at good designs to be found in the best stores.

Note books should be looked over by the teacher, and the best types of design checked. A class discussion of these sketches should follow with such further examples (either in the original or in pictures) as the teacher can assemble in the class room.

#### SHEET NINE

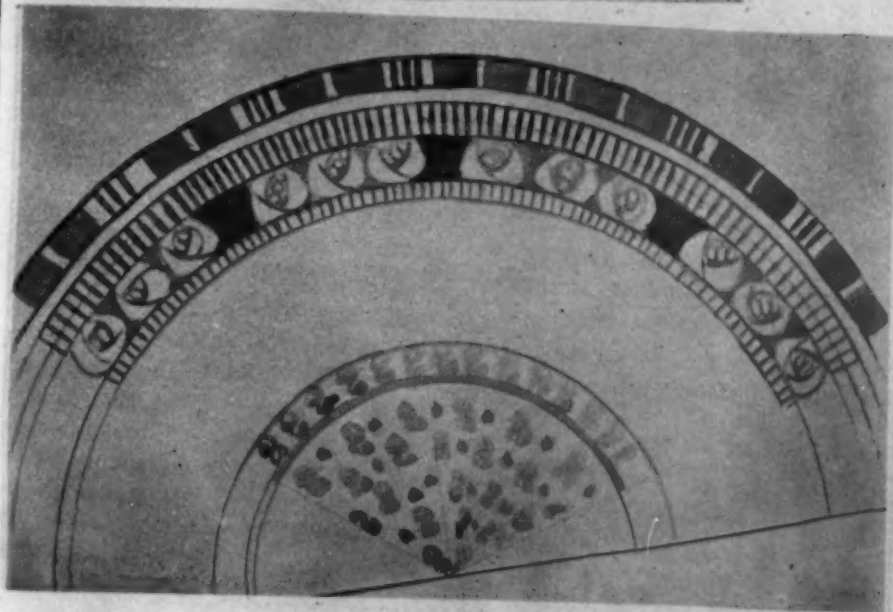
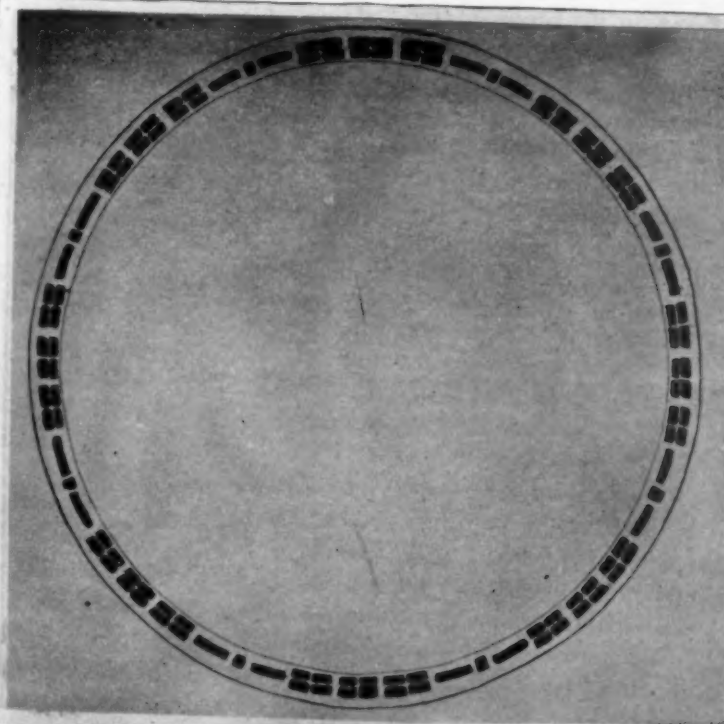
An original design for a plate. It will be well for each student to decide whether the plate is to be for a city or country house, and for what meal and course it is intended. The color can well be limited to one or two values of one color, perhaps blue or orange. Many fine examples exist of monochromatic effects such as the Delft blue and white pottery. Success is far more apt to result when the severe limitations are strictly observed.

A perfectly open-minded study of the

ornamental requirements of a plate will be pretty sure to lead most students to the conclusion that, generally speaking, the obvious place for the principal enrichment is the rim, because of the use to which the plate is put and because its shape demands an apparent strengthening of the part. If the body of the plate receives decoration it should, as a rule, be very subordinate—not of a character to draw attention to itself, but rather to support the decoration of the rim. It will be clear that a circular plate can be enriched logically first by concentric circles. In fact one or more discreetly placed concentric bands of color on the rim may give a very satisfying result of a reserved type, which indeed is often used. The next step is to break up the space between concentric circles and produce a border design. Without going further a vast field of legitimate design is opened. It should be clear, moreover, that since the center of a circle is all important, lines and forms introduced that do not fall into concentric circles should as a rule be radial from the circle's center. Another important thought in the working out of a design for a circle is the avoidance in a border of a repetition of less than five units. If forms recur only three times the mind describes a triangle within the circle; with four repeats, a square is seen mentally; and so the integrity of the circle is weakened. In other words the circle is thus made to appear less a circle when it should be reinforced. Beyond the number four the eye seldom involuntarily makes a count. In other words, five or more repeats impress one simply as many. The importance of this prob-



Students'  
designs.  
Sheet 9





lem of plate design, lies in its typical character. Having once begun to look thoughtfully, and to search for the best, a sane basis of judgment should be formed which will lead to a lifelong habit. Sooner or later most girls will be called upon to select dishes. The plate problem rightly taught along the lines indicated should help to lay the foundation of good taste in selecting them. The actual designs made by

the students are successful if they have helped to teach the fundamentals of good design. They may be lacking in great charm, and yet have served their purpose as a means of developing appreciation. While some knowledge of the technique of ceramics<sup>2</sup> would add interest, and might in some ways help to an understanding of the problem in design it seemed best not to enter into it in this article.

<sup>2</sup> The Story of the Potter, Charles F. Bemis. Published by M. F. Mansfield, New York, 1898. Article on Ceramics in the Encyclopedia Britannica.



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## Bird Architecture

By S. Louise Patteson

*Waldheim, South Euclid, Ohio*



S. Louise Patteson

TO encourage the making of birdhouses and feeding tables, in Manual Training Schools, would do more to stimulate the awakening interest in our wild birds than all the books and lectures on the subject.

This should be done during the fall or winter term, and the houses put out at once, in order that they may become thoroughly stormproof before needed. Some simple designs of houses for Wrens or Bluebirds—the easiest birds to attract—are herewith submitted.

The Bluebird makes a mat of grasses on the floor of her house, and for the eggs makes a depression back against the rear wall. I believe her object in so doing is to bed her young as far away from the marauding paws of squirrels and cats as possible. I also believe it gives her pleasure, and helps to pass away the long hours of the fourteen days or so while she sits brooding, to have the entrance low enough so she can see outside.

This belief is based on the fact that once when my Bluebird neighbor had a house that was shallow from front to rear, but wide from side to side, she, nevertheless, massed her building material immediately in front of the en-

trance; whereas by spreading it from side to side she could have made the depression for the eggs much farther from the entrance. But she would not then have been able to look outside while sitting. So evidently this is the paramount desire in the construction of her nest.

For these reasons I gather that she likes her house to have a low entrance, and much depth from front to rear. The Bluebird house Plate I has a depth of 8 inches by 7 inches height, and  $5\frac{1}{2}$  inches width. The front swings on pivots to facilitate cleaning of the nest after every occupation. A 1-8 inch slit across the top affords ventilation. The entrance is  $1\frac{3}{4}$  inches diameter, and one inch above the floor. The floor is extended in front and tapered, to form the porch. The back was made to project above as it does below, the projection to receive the nails for fastening it to the tree or post. But the roof came as an afterthought and hides the upper projection, making a strip necessary.

Wrens are so fond of hauling sticks and twigs to their nesting sites that a tall, slender little house, with entrance well above the middle of the front, seems to suit them best. The Wren house at the right in Plate I is 8 inches by  $4\frac{1}{2}$  inches by  $3\frac{1}{2}$  inches. The entrance is  $1\frac{1}{2}$  inches diameter, but  $1\frac{1}{4}$  inch is sufficient. This front also swings on pivots, and the sill is just a cork screwed on. Under the lean-to roof

there is a  $\frac{1}{2}$  inch hole for ventilation. The back is one piece from point to point.

Wrens will colonize, as is shown by the four-room barrel-shaped house in Plate II, which was occupied simultaneously by four Wren families. This

other object, either house, fence, or adjacent tree, by means of which the birds' enemies could gain access to the nest.

Another bird easy to attract is the Purple Martin. The Martins chum together in great colonies, and delight



PLATE I. At the left, a bluebird house; at the right a wren house, the face tilted to indicate construction. Below the houses tin sheeting appears for protection from cats and red squirrels.

house is protected by patent. The others are not. These houses should be put up near some branches which will serve the young as perches on their first flight. And all such devices to attract birds should be made safe—cat-proof and squirrel-proof. This can be effected by means of a two-foot zone of tin sheeting, or an old stovepipe around the tree or post which holds the house. Care should be taken that there is no

in a house of many rooms; preferably, near some telegraph or telephone wires on which they love to perch. A house, to pass inspection of these critical birds, must be mounted on a pole at least fifteen feet high, and must be fifty feet away from a tree or building. Model specimens may be found in the advertising pages of about all magazines devoted to outdoor interests.

The great enemy of the Martins is



PLATE II. A bird house occupied by four wren families.

the English Sparrow. But if a Martin house is built with two gable rooms which connect inside in such a way that it is not noticeable from the outside, it will aid the Martins in routing the Sparrows. Martins always send a scout ahead. The scout always enters the topmost room first. If Sparrows see him, they will lie in wait, and punish him so he will not care to return. But being able to elude them by leaving through the opposite exit, he goes and gets his colony. The Martins drive off the Sparrows and take possession. A Martin house should be out weathering at least two months before April first.

Fruit growers and poultrymen can do no better than to attract Martins, for they are indefatigable cleaners of fruit trees and relentless pursuers of

chickenhawks. Gardeners will find the Bluebirds and Wrens great helpers. And all three birds are most charming neighbors.

Acquaintance with the birds here described is sure to lead to more extended bird craft; and by observing how they nest in their natural haunts, the bird lover will, by means of proper houses, soon attract such other birds as the Great Crested Flycatcher, Tree Swallow, Chickadee, Nuthatch, Flicker, and other woodpeckers.

Feeding tables are especially desirable in winter and early Spring, when food is



PLATE III. A successful feeding stand made by a fourteen-year-old boy. Such stands are especially welcomed by the birds in winter.



scarce and the little that remains is often buried under snow. The table in Plate III is offered only as an idea, and not as a model. Simple as it is, and put up by boys under fourteen, it attracted during a very severe winter Chickadees, Nuthatches, Cardinals, Bluejays, Cedar Waxwings, Hairy and Downy Woodpeckers, and in early spring Bluebirds, Song Sparrows, Robins, and other birds. In stormy weather the tray was especially useful as a receptacle for suet, while peanuts strung and fastened across the edge of the table were easily uncovered by the birds. A table should be placed a safe distance from any building, fence, tree, or other object

whence a cat could pounce upon the feeding birds.

Kindness to birds is economic wisdom. To cultivate the acquaintance of birds is not only a most wholesome pastime, but it may lead some young people to find a vocation. Our Government maintains in connection with its Agricultural Department, a branch known as the Biological Survey which employs a large corps of men and women whose work is connected almost entirely with birds. Moreover, through this agency, and other public and private endeavors to conserve this, one of our sadly neglected, natural resources there is being created an ever increasing demand for scientific bird architecture.

Even the Indians used to hang gourds to their wigwam poles for the martins. The Greeks celebrated the swallows in poetry and song as early as the dawn of authentic history. We cannot afford to let these deep lines of sentiment and human good fail from our lives. On the esthetic side alone the sentiment is growing rapidly that our birds are worth their board and lodging, which they pay for many times over with their beauty and their song. In addition to this, recent discoveries as to their work in insect destruction should win for them an assured place in nature-study courses; and, it would seem, that in no other way could we bring about that universal regard for bird life that the country needs.

*Clifton P. Hodge*

# THE SCHOOL BEAUTIFUL

## All Must Co-operate

OUR PRECEPTS WILL NOT ACCOMPLISH MUCH SO LONG AS THE  
FLOOD TIDE OF OUR PRACTICE SETS IN THE OPPOSITE DIRECTION

By Kate Cameron Simmons

*Brooklyn, N. Y.*

CHOOSING a wall paper! Can any experience be more trying? An obliging decorator sends to one's house half a dozen heavy books which slip and slide, and through which one progresses with difficulty and without enthusiasm in the hope of finding a sample of possible wall paper. How can there be so many hideous things in existence as may be found between the covers of any book of wall paper samples? Who makes them? Who sells them? Who buys them? Yet here they are and we are forced to choose among them for the background of our home lives.

We spend hours each day in cars where we sit in rows facing our fellow men. It seems as though the prospect of man, made in the image of his Maker, should be an inspiring sight, and should lift one up and strengthen one for the duties of the day. But is it so? Because of the dreary clothing these "images" wear, how often do we see a man or woman who is really refreshing to look at?

And our friends' homes—do we find them both restful and stimulating, or are they rather irritating?

And why? Must not we come to the conclusion that all this—and much

more beside—is a result of bad taste, that bad taste is common and that it is depressing?

As an art teacher I am trying to develop the taste of my students as well as their skill. I firmly believe that good taste is an essential for full living and that mere skill takes a secondary place when judged from that point of view. I believe that the world is a place of beauty which it is our duty to enjoy and that it is our duty to do nothing which shall detract from that beauty.

I am trying in my work to give expression to that belief, but I cannot single-handed fight my fight for good taste, so in addition to what I can do I expect help from my fellow teachers. Just as I help to teach English, mathematics, history, so other teachers must help in the art teaching.

In order to train taste we must set standards. This is most effectively done by means of material that illustrates good taste. The greatest foe to good taste is an environment of bad taste.

I demand of myself that in the teaching of my subject I constantly give my students the opportunity of improving

their taste through making choices—discriminating between the good and the bad, the fine and the commonplace, and by surrounding them with such an environment as will illustrate the effect of good taste and set their standards of taste. I demand of myself that I give my students objects to draw which have some element of beauty and which are not hopelessly commonplace. This does not limit my choice too greatly as there is a beauty of color, of texture, of tone, as well as a beauty of shape and proportion, and it is not difficult to find subjects in which at least one of these qualities is inherent. In design we not only study the relationship of colors, spaces, shapes, but we have the opportunity of choosing from among certain combinations in order to get a final effect of fineness and quality without which no work of art is complete.

I demand of myself that my room shall have an atmosphere of order, harmony and beauty and that it shall be at the same time both restful and stimulating. Denman Ross says that we "aim at order and hope for beauty," and one of the most certain ways of achieving beauty is through order. The furnishings of my room must be arranged so that they are convenient, orderly and harmonious. Though I may not be consulted about the color of my walls I have control of the things that go on them, and I must put nothing on my walls which in its location and relationship to other objects does not help to create harmony, which in itself does not serve to illustrate the standards I am working for.

I may place on the Board of Education the blame for ugly furniture, bla-

tant wood work, hideous wall colors, but I am solely responsible for the portable decorations of my room, and after all, it is largely these that give to a room its character and charm. So I must consider carefully the place of each picture and object so that it shall do its share in making a whole which in spite of its shortcomings shall serve as the most influential illustration that I can put before my students—a room.

But my room is at best a background and my thought and interest in it will avail little if I, too, am not an illustration of my ideal. I must be orderly, I must present an harmonious whole, I must be as nearly good to look upon as it is possible for me to be, and this is perhaps the hardest part of my work. But I must put my theories into practice or I cannot expect my teachings to have much real effect on my students.

I must enjoy my work, for through my enthusiasm for it and through my appreciation and enjoyment of beauty I provide the most vital illustration of the value of a joy in the beautiful.

In a word, my teaching of my subject, the paraphernalia used for it, all auxiliary material, my room and myself must serve as illustrations which will be of such an order that they will set standards that will have an effect in improving the taste of my students.

Within the four walls of my room I am trying to affect my students in a way that is conceded to be valuable. But how much influence do I and my room have in comparison with all the other teachers and rooms in the school building? A student spends an hour and a half in my room each week—he

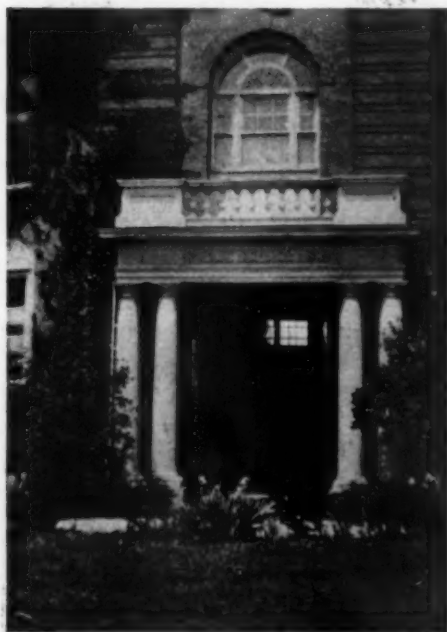


Two wholesome schoolrooms from McPherson, Kansas.



spends twenty-three and a half hours in other rooms and with other teachers.

We art teachers are expected to supplement the work of other teachers, and indeed we are glad to do so for it helps to bring art into a closer relation to life and to show its universality. But how



The alluring entrance of the Seward School,  
Rochester, N. Y.

much help do we get from other teachers? How beautiful is the average classroom, how satisfying to look at is the average teacher, and how much knowledge of art and how much real appreciation does the average teacher possess?

When I think of those twenty-three and a half hours I realize how important is the art teacher unless he can receive help from his fellow teachers, and how much he needs more illustrative material—such as can be given by any

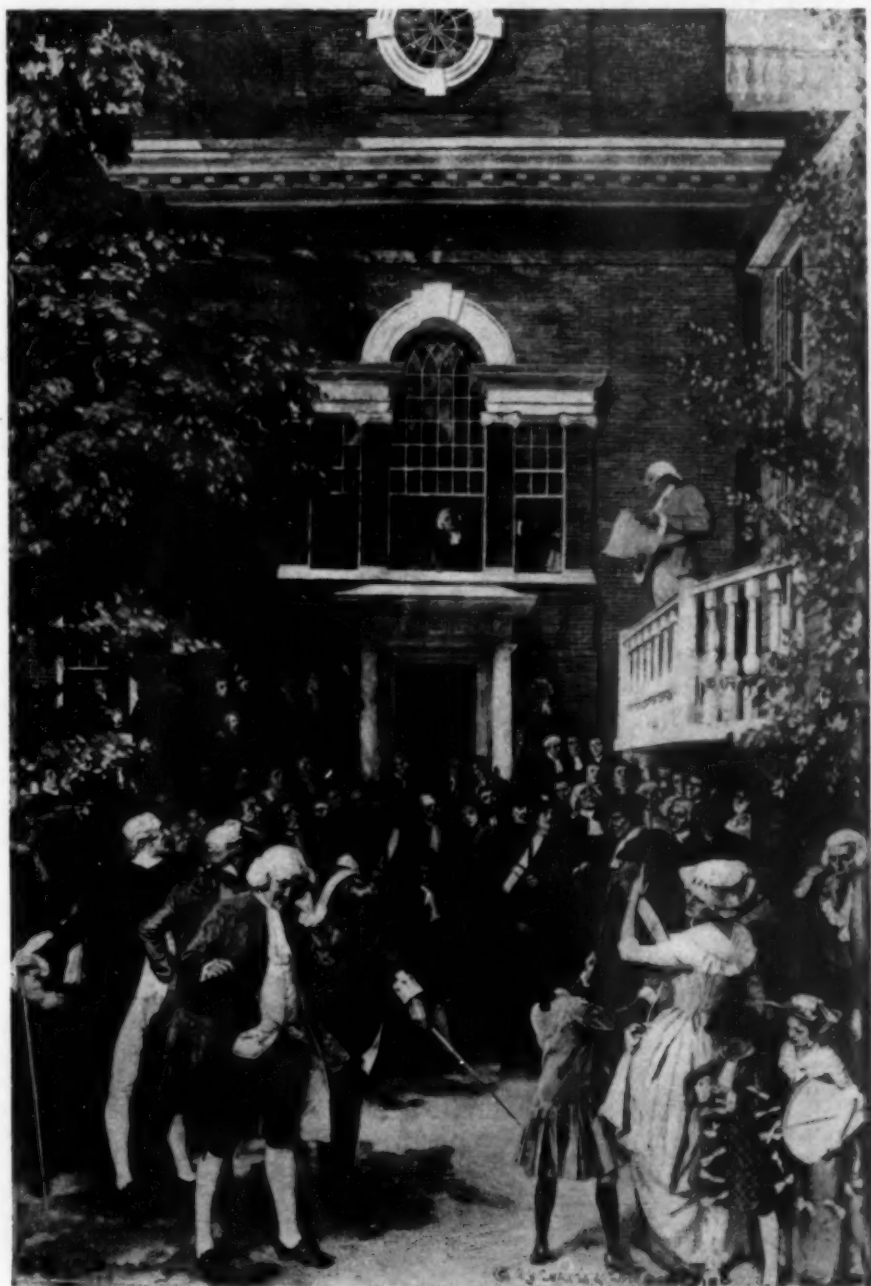
teacher who believes with the art teacher in the value of good taste.

## TWO WHOLESOME SCHOOL-ROOMS

In a letter from Miss Mary C. Upshaw, McPherson, Kansas, came the photographs from two Fifth Grade schoolrooms, reproduced herewith. Such orderly arrangement of every detail, brought about through the co-operation of the children, cannot but have a salutary influence upon all school work. Evidently the Fifth Grade teachers in McPherson, Kansas agree with Mr. O. R. Howard Thompson who told the parents and teachers of Williamsport, Pa., recently that schoolrooms should not look like wards in a hospital. Here is a quotation from the press report of his address:

"Turning to architecture, the first form of art that any nation produces, Mr. Thompson pointed out that the most beautiful thing architecturally in America was the main hall of the Pennsylvania railroad in New York, erected by a corporation which is said to have no soul; while the most hideous thing is the average schoolroom, erected by the people. Schoolrooms are ugly, uninspiring rectangles, with walls disfigured with air vents. They are said to be clean, and almost as germ proof as a hospital.

"But who," he asked, "wants to live in a hospital? A school is more than a sterilizing plant! It is a place where people are supposed, at their most impressionable age, to live and grow. Why not insist they be beautiful? Why not do for our children what the Pennsylvania railroad does for its patrons?"



"The Reading of the Declaration of Independence," a mural decoration in the Pennsylvania State Capitol, by Edwin A. Abbey. Reproduced by courtesy of Mrs. Abbey, and Curtis and Cameron.

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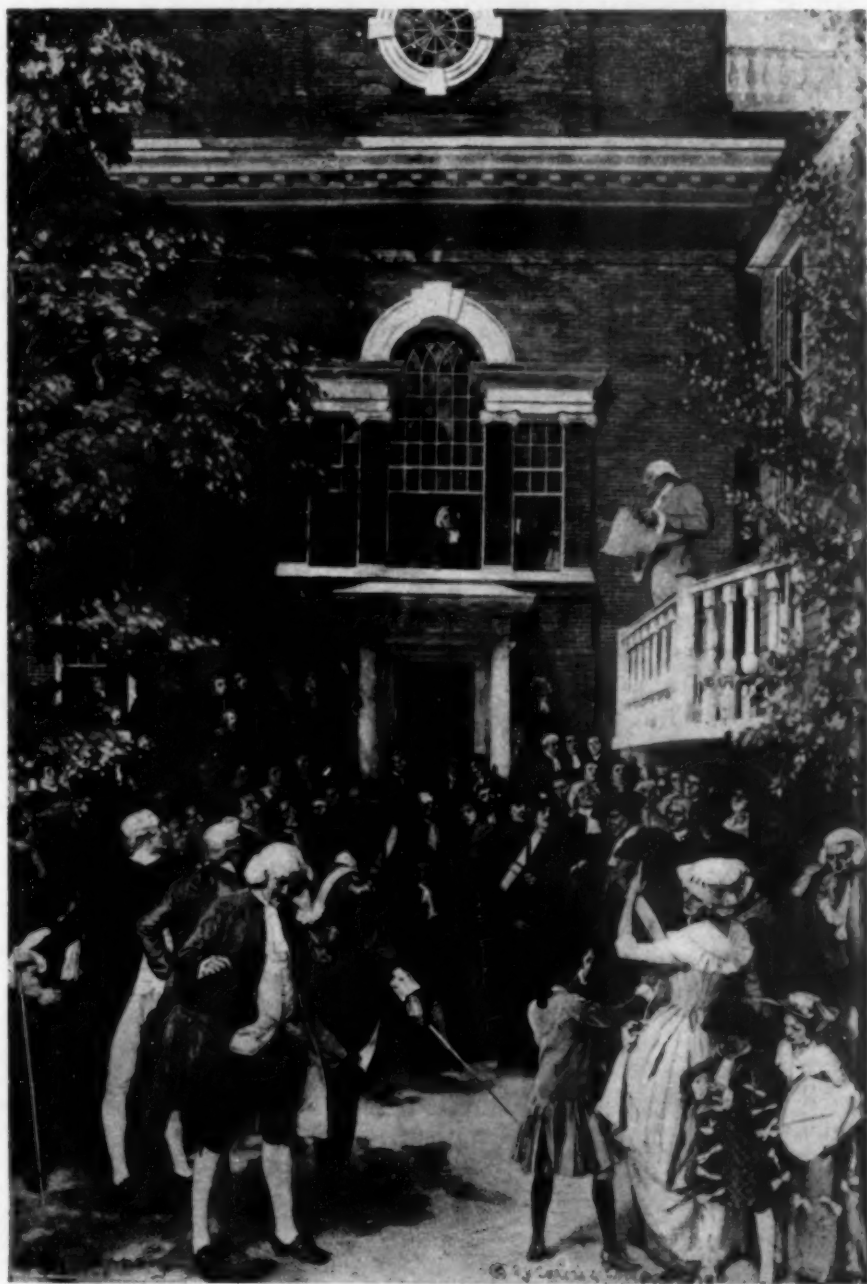
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"The Reading of the Declaration of Independence," a mural decoration in the Pennsylvania State Capitol, by Edwin A. Abbey. Reproduced by courtesy of Mrs. Abbey, and Curtis and Cameron.



## A NEW MASTERPIECE FOR SCHOOLROOMS

THE DECLARATION OF INDEPENDENCE  
BY EDWIN A. ABBEY

Reproduced from the mural decoration in the  
Pennsylvania State Capitol, Harrisburg.

It is midday, July 4th, 1876. Some of the members of the Continental Congress are coming out from the State House in Philadelphia. John Nixon is reading the Declaration of Independence from the balcony of the Rittenhouse Observatory (an octagonal wooden building long since destroyed), to the representatives and others who have gathered from the street,—men, women, children, and an Indian. There are also groups of people at the windows. The architectural background, only a part of which appears in the plate, was carefully studied by the artist, from the original building. Mr. Abbey's presentation of this dramatic and supremely important event is destined to supplant all others, because of its faithfulness to fact, its deep insight into human nature, and its pictorial beauty. Only a keenly sympathetic artist familiar

with the whole range of life would have introduced the little children absorbed at such a moment with a kite tail, and their beautiful mother anxious for them to appreciate the importance of the occasion.

## AN ALLURING ENTRANCE

ROCHESTER, N. Y., Apr. 6, 1914.

TO THE EDITOR:

You may be interested, in the Seward School doorway.

I found in a recent issue of the *SCHOOL ARTS MAGAZINE*, some very attractive illustrations from other schools, and I desire to make our contribution. We regret that the whole tower is not in the photograph. It is similar to the tower of Independence Hall, Philadelphia.

The grounds about our building cover two and one-half acres, and are cultivated, by the pupils.

When you visit Rochester again, we hope to see you at the Seward School.

Yours truly,

Miss F. A. REICHENBACH,  
*Principal.*

THE THINGS A CHILD CAN MAKE MAY SMALL AND WORTHLESS BE,  
IT IS HIS IMPULSE TO CREATE SHOULD GLADDEN THEE. *Proebel.*

# WHAT THE LEADERS ARE DOING

## Good Ideas from Everywhere<sup>1</sup>

REMEMBER that the suggestions for October work were given in the September Number, that teachers might have them in advance for use in planning their own work. These which follow are mostly for November. The next number will be a Festival Number, and will give help for Thanksgiving, Christmas, and New Year's projects.

### In the Kindergarten<sup>2</sup>

NOVEMBER

"The year's work is done. She walks in gorgeous apparel, looking upon her long labor, and her serene eye saith, 'It is good.'"  
*H. W. Bucher.*

"Golden remembrance of departed summer."

"The naked silent trees have taught me this. The loss of beauty is not always loss."

**THE FALL FEELING.** Lead the children to feel the spirit of these quotations. They have revelled in the richness of nature and should now realize the coming of a season of rest. The shorter days, the evenings spent by the fireside, the warmer clothing, the harvesting of fruit, all point to a change, and by conversation, song and story we may anticipate winter. The excursions should be to some familiar spot where perhaps the children saw or gathered the early spring flowers, sat beneath the full foliage of June to string daisies, and picked up the first scarlet leaves of September. Now they will note still further change. Teachers have yet to learn that the spirit of the season is not gained from "observing" a few isolated specimens in the schoolroom. You who read this, do you recall scuffling in the fallen leaves, gathering nuts and bright berries, the tingle of the air, the rich fragrance everywhere? As far as possible give your children the richness of these experiences.

**COLORING.** During late October the children are still revelling in *using* the color they see about them. For crayon work give the little children the simplest form of a child to be clothed in red. From his hand draw six waving lines and at the ends let the children paste the six circles of the primary colors for balloons. For water color, give the older children the outlines of six jars to be colored for canned fruits—raspberry, grape, orange marmalade, etc., as they may suggest.

**WARMER GARMENTS.** For a joyous half hour amid hours of more artistic work, let the children cut out sheep, cover with paste and then apply a square of cotton wadding. When dry remove the loose wool, adding a twist of cotton for the tail. This adds interest when talking of woolen coats, caps, blankets, and mittens.  
*PLYMOUTH.*

**GREENS FOR THE KINDERGARTEN.** During the autumn gather from the woods, winter ferns, being sure to take up plenty of earth. Plant them in *earthen* pans. They will keep green in the kindergarten all winter. I have also been successful in transplanting tiny cedar trees, which, placed in small pots, have kept green for a long time. One year a group of children were heard discussing how they could "help them to grow big in time for Christmas."  
*G. O. A.*

**NATURE MATERIAL FOR DESIGN.** The following may be suggestive to those who are making a collection of material for design work. Pistachio nuts, that is, the two outer shells, are a lovely soft brown color and are exquisite when combined with a soft tone of lighter or deeper brown background for designs.

<sup>1</sup> The Editor invites contributions to this Department. Brief accounts of successful projects accomplished with samples of pupils' work will be promptly acknowledged and if published will draw for the author one or more SCHOOL ARTS MAGAZINE Coupons, good towards subscriptions or in trade with the School Arts Publishing Company, 120 Boylston Street, Boston, Massachusetts. See advertising pages for goods.

<sup>2</sup> In charge of the Boston Froebel Club. Address, Mrs. Susan S. Harriman, 19 Harvard St., Brookline, Mass.

These can be obtained at any large grocery shop at a very small cost. Squash seeds, watermelon seeds, acorn cups, lima beans, small pebbles to be found on any beach by the hundreds, shells such as can be bought at large toy shops by the chain, which are easily unstrung, and all such things are valuable to use in the place of the old fashioned lentils. In choosing all such material it is well to choose that which is large enough so that there will

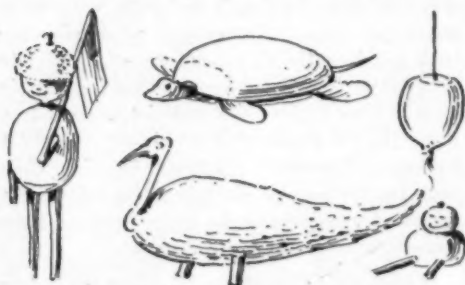


PLATE I. Kindergarten children love to make such objects as these from the fall seed packs.

be no nervous strain with the children. In the use of this material in design or border work, very artistic effects may be gained by using backgrounds of heavy paper in colors which go well with seeds or shells used. S. E. B.

**NATURE MATERIAL FOR TOYS.** Nature material gathered by the children may be used to encourage the making of toys. Plate I. A soldier may be made by fastening two acorns together with a pin. Sticks are added for limbs and a bit of gold cord held in a groove serves as a sash to support the flag. Acorns are easily made into tops. A turtle is made from half a horse-chestnut, by pinning on underneath, the wings of maple seeds for feet, and the seeds for head and tail. Fresh milkweed pods may be used for the peacock by adding feet of sticks. V. T.

**HALLOWE'EN** is a time for fun, and a half hour of such fun in the schoolroom will add gusto to the work. Let the kindergarten or first grade children draw and cut eyes, nose, and mouth on one side of large paper bags. Use colored crayon, brown, black, or yellow, for drawing hair, and when finished slip over the head. Thus arrayed, let the children march through the building. NEWTON.

**FOR THANKSGIVING.** For a Thanksgiving poster cut the corn, pumpkins, and turkeys from the Dennison crepe paper. Let the children arrange them in different ways for individual posters.

A dainty invitation for the Thanksgiving celebration is made by decorating an oblong paper folded into three equal oblongs. On the outside fold, paste a pale blue oblong for the sky. Add a hill torn from white paper, and on this paste an evergreen tree. The scene anticipates the winter which follows the harvest. The invitation is written on inside fold.

SPRINGFIELD.

### In Primary Grades

**C**HILDREN under ten years of age have little capacity for considering remote ideals, working for a delayed result; they want to enjoy at once the immediate fruit of their labors. And they ought. Consequently in the lower grades projects should be of such a character that they can be completed in a lesson or two. This does not shut out such a thing as a School Work Book, completed only at the end of the term. The burden of achieving such an aim rests chiefly upon the teacher. The children's interest in it is largely a reflected interest. To them each lesson completed is an end in itself. From the child's point of view, "Sufficient unto the day is the evil thereof!"

Fortunately for teachers both November and December contain festivals of supreme fascination for children, festivals which offer limitless opportunities for constructive work. Stated briefly, in November the great subject is **THE HARVEST**: *The things harvested, the means of harvesting and storing, and thanksgiving for the harvest, historically and locally.* In December the great subject is **THE GREAT BIRTHDAY**: *God's gift to his children, our gifts to each other, and the gift of the Universe to us all—the assurance of a new year.*

Any constructive project related in any way evident to the child to these great subjects is therefore to be commended. To furnish specific help, the Editor has made a careful analysis of the prescribed courses in the fifteen selected cities, and presents herewith the result, classified by Grades and by the materials involved.

## GRADE I

## PAPER AND CARD

Bedstead	Envelope
Booklet	Lantern
Bookmark	Sled
Box	Soldier's Cap
Candy Holder	Stove
Chair	Table
Christmas Tree	Tray
Couch	Wagon
Fan	Wash Stand
Flag	Windmill
Go Cart	

## RAFFIA AND THREAD

Basket	Cornucopia
Circular Mat	Wristers

## GRADE II

## PAPER AND CARD

Baking Dish	Dominos
Basket	Dust Pan
Boat	House
Box	Mat
Brush	Needlebook
Canoe	Triptych
Chain	Wall Pocket
Clock	Washboard
Chiffonier	Wigwam
Christmas Cards	Windmill
Cradle	

## RAFFIA AND THREAD

Doll's Hat	Napkin Ring
Doll's Skirt	Pin Roll
Hammock	Holder

## CLOTH AND LEATHER

Penwiper

## GRADE III

## PAPER AND CARD

Baby Carriage	Hammock Loom
Bird Cage	Indian Cap
Blotter Top	Indian Cradle
Bureau	Japanese House
Calendars	Match Tray
Catch-all	Picture Frame
Chinese Junk	Quiver
Christmas Cards	Rug Loom
Church	Store
Envelope	Sled
Electric Car	Transparencies
First Meeting House	

## RAFFIA AND THREAD

Doll's Sweater	Socks
Skating Cap	Rug
Purse	Whisk Broom Holder
Satchel	

## CLOTH AND LEATHER

Marble Bag	Pin Shield
------------	------------

## WOOD AND METAL

Chairs	Log Cabin
Tables	

A comparison, grade with grade, will reveal a gradual shifting of emphasis which may be defined roughly as progress from *few* materials to *more* materials, from *play* things to *real* things, from *flimsy* things to *substantial* things, from *easy* technique to *more difficult* technique.

A few representative results of primary constructive work are shown in Plates II-IV.

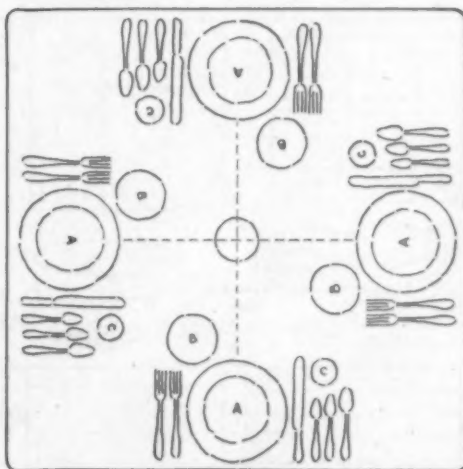


PLATE II. Drawing, cutting, decorating, arranging, pasting, and the proper setting of a table are all taught by this exercise.

**THANKSGIVING TABLE.** The project illustrated in Plate I comes from Miss Jean Kimber, State Normal School, Oswego, N. Y. Her first grade children cut the table top, the plates, and the silverware from paper, of appropriate color, make decorative designs in crayon on the plates, and by pasting the various paper objects in position learn how to set a table.

**PLAYHOUSE FURNITURE.** The making and furnishing of a Thanksgiving Dining Room is a delight to primary children. A "room" with the ceiling removed, may be made from a dry goods box of the right proportions, or from cardboard. After planning the arrangement of windows, doors, fireplace, etc., the number to be invited to dinner should be determined upon, and the room furnished and the table set accordingly. Good suggestions for the furniture for this and other rooms are furnished by Plate II from the Course of





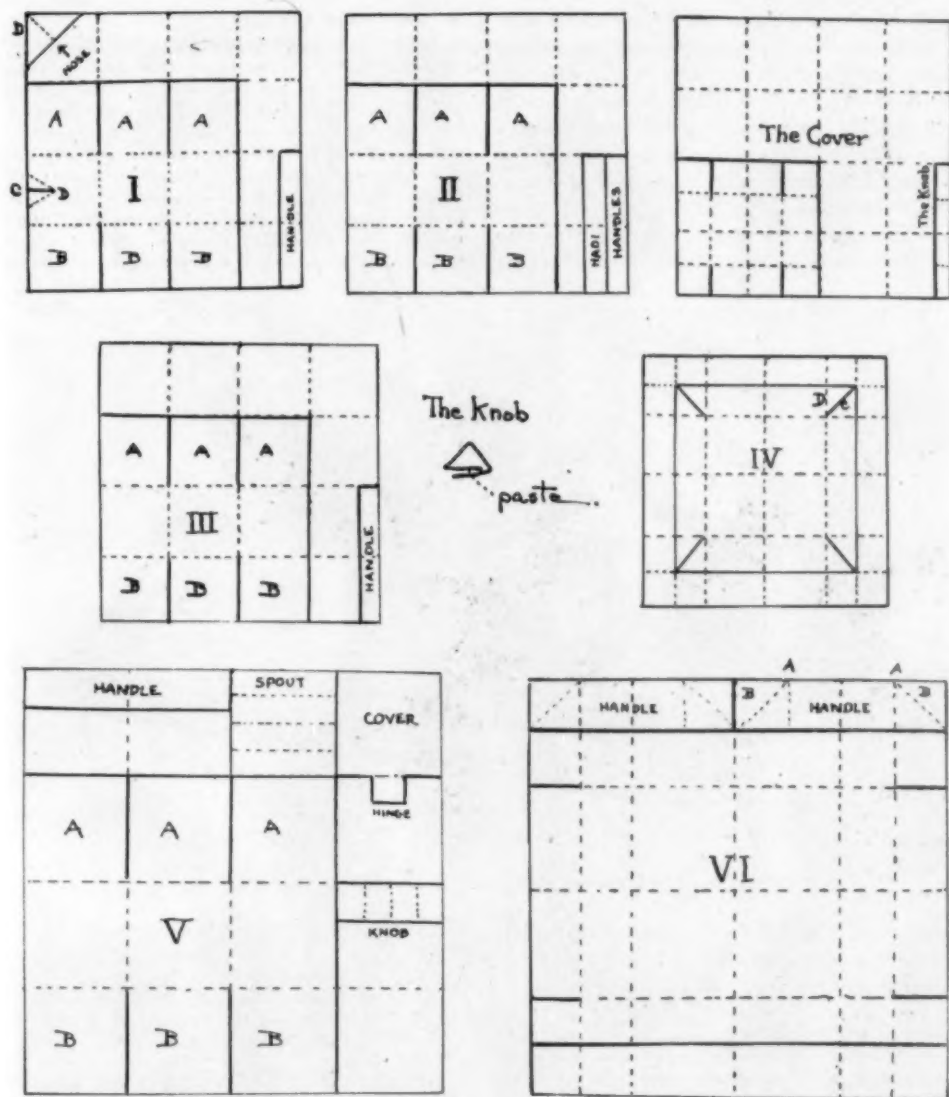


PLATE IV. The flats of the squared up tea set by Miss Tomlin.

Study for the schools of Richmond, Va., by Fred B. Hagaman, Director of Manual Arts.

A SQUARED-UP Tea Set. By Miss Queenie Tomlin, Springfield, Mass.

As the accuracy and precision of arithmetic is to grammar school children, so is folding and constructive work to the little people of our primary schools. If the last step of the

problem is to be successful, and make us sit up very tall, pat our little chests, and then let out the long breath we have been holding, it must mean that every single step from the very first one to the very last one be carefully, accurately, and precisely done. That takes concentration and that is one reason why we primary teachers believe in constructive work.

That is why we "grown-ups" go about with wide-open eyes looking for even the merest suggestion of something that we can work up for the forty pairs of willing hands that wait our bidding each day. And if our outward eyes do not find for us the thing we desire then we resort to our inward eyes—the "eyes that see cities where none be."

So it was with the square dishes; and because Mr. Bailey was interested in them, and because

V. *The Tea-pot.* Paper 9" x 9".

Cut out and paste the body of the tea-pot and add the handle. Fold the spout as was the knob on the sugar-bowl cover. It will be a triangular tube. At one end cut up about  $\frac{1}{4}$  inch on two of the creases, and fold back the little square thus made. That will leave a little triangle to be folded back on the two remaining sides. These three foldings are to hold the spout to the tea-pot. If after pasting to the tea-pot the spout seems too long, a little piece may be carefully cut off. Cut out the cover and hinge all in one piece. Paste the hinge to the inside of the tea-pot, so that it will open and shut

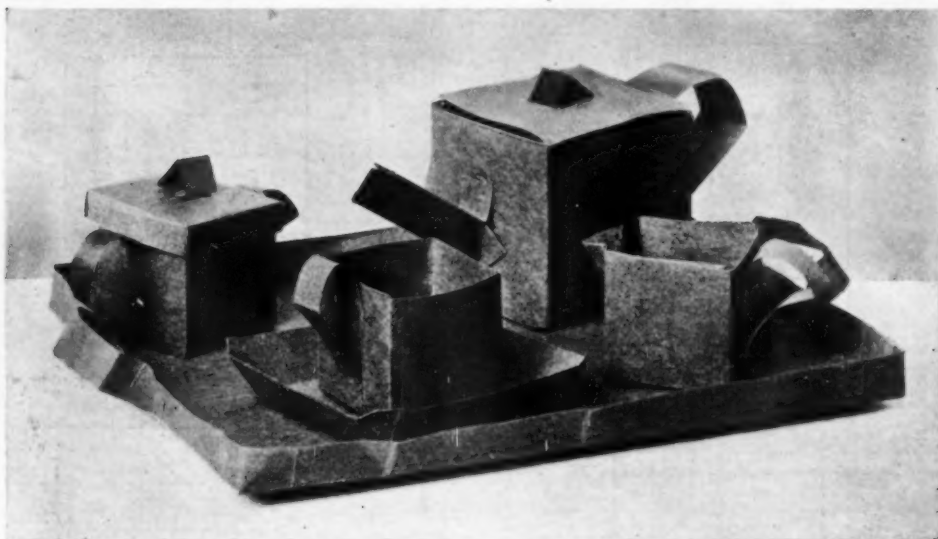


PLATE V. This is the way the squared up tea set looks when completed.

they are the "arithmetical" problem, and such fun to make, I pass them on to the readers of the SCHOOL ARTS MAGAZINE.

I. *The Creamer.* Paper 6" x 6". Fold and cut as the diagram shows. Plate IV. Paste A over A over A, and B over B over B. Make the cut for the nose at C, about  $\frac{1}{4}$  inch long, and fold back the edges. Paste to these edges the nose, putting D at D. You may find after you have pasted it, that it will have to be trimmed off to make it even. Paste on the handle.

II. *The Sugar Bowl.* Paper 6" x 6".

You will find that the sugar bowl is a simple problem after making the creamer. Be careful that the handles are not pasted too high for then the cover will not fit down. But if the mistake is made, cut down the cover so that it will not be so deep.

III. and IV. *Cup and Saucer.* Paper 6" x 6" and 5" x 5".

You will have no difficulty in working up the cup and saucer from the previous things. In making the saucer be sure that the line C fits over to D. Then you will find two "ears" that will have to be cut off to make the SAUCER even.

like a "really-truly" one. Add the knob, and it's "all done."

VI. *The Tray.* Paper 9" x 9".

To fold the handles for the tray: Fold down at A and fold back the triangle at B. Paste B to the tray.

The finished objects appear in Plate V.

**GIFTS FOR DOLLIES.** Of course, all good dollies should have presents occasionally,—new clothes, hats, mittens, tippets, rugs, hammocks, and all sorts of furnishings for their rooms. All of these offer good projects for the fall constructive work. Some work along this line, and several others is shown in Plate VI from Sioux Falls, So. Dakota, by children under the direction of Miss Regina Teigen. Many of these articles are "real things," suitable for use at home. The photographs were made from an exhibition of the work.

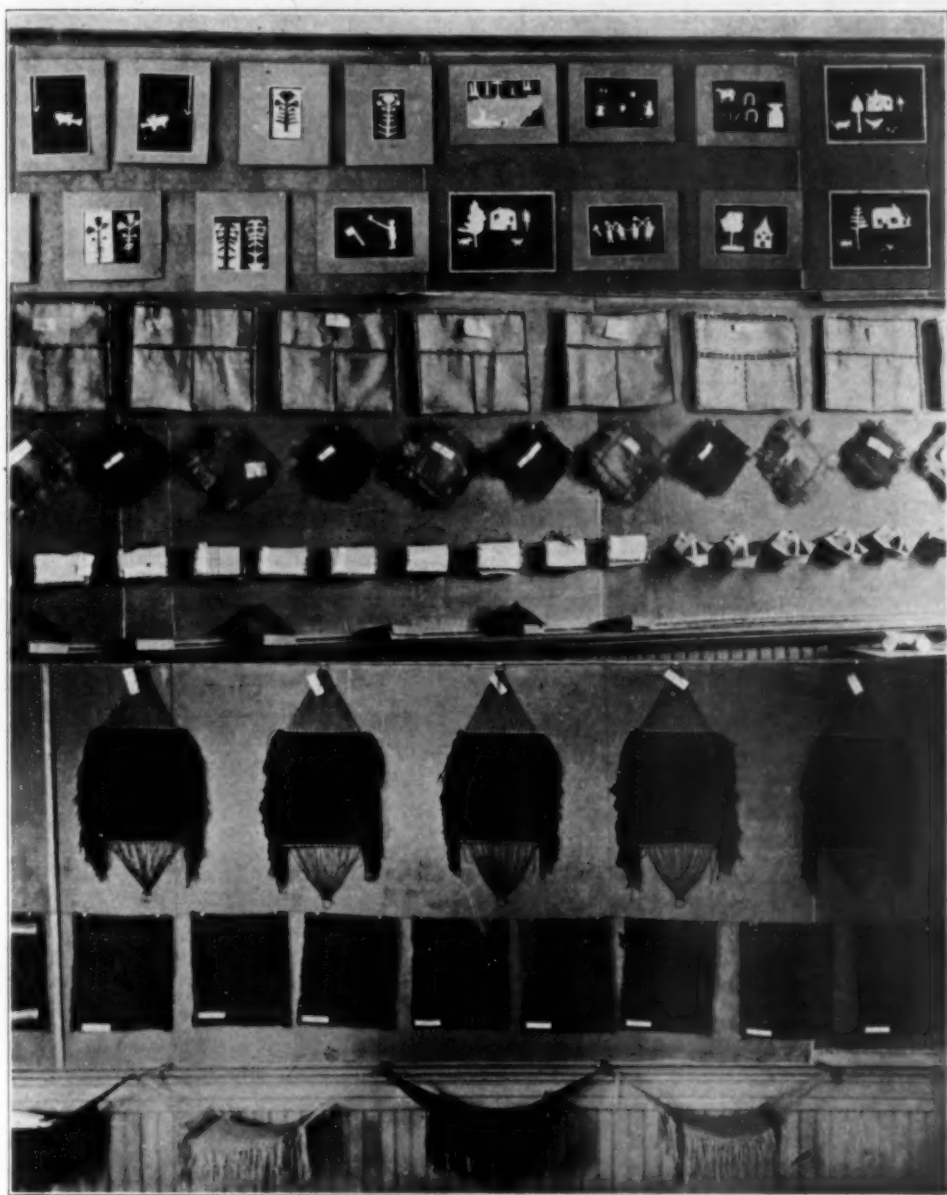


PLATE VI. Work by primary children, in orderly arrangement for exhibition purposes.

### In Grammar Grades

**R**EAL things constitute the constructive problems for the older children. As constructive material paper and card, raffia and reed

gradually dwindle or disappear, while wood and metal become increasingly important. This is evident in the following lists compiled from the courses of studies previously mentioned.



## GRADE IV

## PAPER AND CARD

Blotter Pad	Handkerchief Box
Bonbon Box	Lantern
Candle Shade	Letter Case
Card Case	Postal Album
Christmas Cards	Portfolios
Cash Envelope	Stamp Box
Clipping Envelope	Toys
Cubic Measure Models	Toothpick Holder
Dissected Maps	

## RAFFIA AND THREAD

Circular Bag	Sewed Basket
Mittens	Twine Bag
Rectangular Bag	Work Basket
Rug	

## CLOTH AND LEATHER

Doll's Cap	Pocket Book
Pillow Case	Purse

## WOOD AND METAL

Bow and Arrow	Key Tag
Canoe	Match Strike
Clothes Pin	Pop Gun
Dart	Plant Label
Game Boards	Plant Stick

## GRADE V

## PAPER AND CARD

Calendars	Match Strike
Card Case	Motto Cards
Christmas Boxes	Notebook Covers
Christmas Cards	Postal Album
Magazine Cover	Scrap Basket

## RAFFIA AND REED

Baskets of various kinds

## CLOTH AND LEATHER

Bag	Needlebook
Doll's Blanket	Purse
Doll's Tablecloth	Spool Case
Full Size Bib	

## WOOD AND METAL

Bill File	Name Tag
Blotter Top	Paper Knife
Calendar Back	Pencil Sharpener
Color Top	Picture Frame
Cutting Board	Puzzles
Fish Line Reel	Supply List
Key Board	Sun Dial
Name Plate	

## GRADE VI

## PAPER AND CARD

Card Receiver	Lamp Shade
Christmas Cards	

## CLOTH AND LEATHER

Apron	Satchel Tag
Belt	Scissors Tag
Doll's Skirt	Sofa Pillow
Needlebook	Underwaist
Notebook Cover	Watch Fob

## WOOD AND METAL

Bangle Board	Letter Opener
Bird House	Necktie Rack
Bob-sled	Postcard Frame
Bow Gun	Salt Box
Bread Board	Sandpapering Block
Cart	Sled
Chair	Thermometer Back
Coat Hanger	Tip-cat
Derrick	Tip-Cat Bat
Doll's House	Tool Box
Flower Pot Stand	Towel Bar
Hydroscope	Wall Bracket
Jinrikisha	Watch Holder
Key Rack	Wheelbarrow
Knife Sharpener	Windmill
Knife Tray	

## GRADE VII

## PAPER AND CARD

Book Covering	Christmas Cards
Bound Pamphlet	

## CLOTH AND LEATHER

French Corset Waist	Card Case
Hemstitched Handkerchief	Pocket Book

## WOOD AND METAL

Book Rack	Match Box
Book Stall	Music Rack
Bracket	Necktie Rack
Bridges	Pencil Tray
Canoes Paddle	Pen and Ink Stand
Clothes Line Reel	Scouring Kit
Coat Hanger	Shoe Shining Bench
Coat and Hat Rack	Sleeve Board
Drawing Board	Tea Pot Stand
Footstool	Tool Rack
Glove Box	Tooth Brush Rack
Hammer Handle	Towel Rack
Hanging Cabinet	Towel Roller
Letter Pocket	Wall Pocket
Loom	Weather Vane
Magazine Rack	Whiskbroom Holder
Mail Box	Window Box

## GRADE VIII

## PAPER AND CARD

Bound Book	Christmas Cards
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## CLOTH AND LEATHER

Complete Dress	Tooled Book Cover
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## WOOD AND METAL

Book Rack	Picture Frame
Book Shelf	Plate Rack
Chair	Potato Masher
Electric Lamp Fixture	Screen
Footstool	Shaving Cabinet
Hall Seat	Step Ladder
Jardiniere Stand	Table
Jewel Box	Tabouret
Medicine Cabinet	Telegraphic Instruments
Pedestal	Tool Box
Piano Bench	

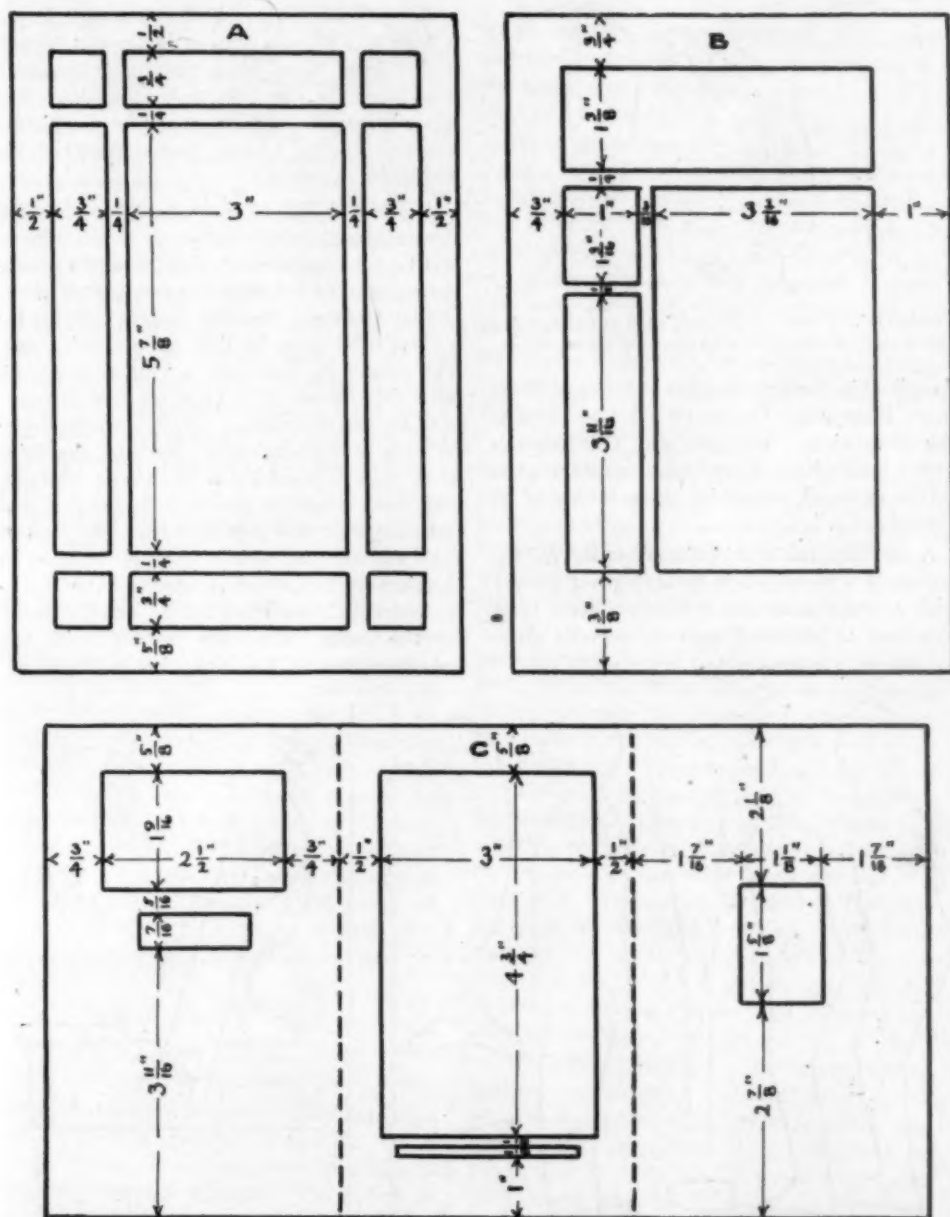


PLATE VII. Three more templets—great time savers in primary grades.

These lists will enable any teacher to make an intelligent selection of projects for his own classes to undertake. Some of the projects

mentioned, and several entirely new, are illustrated in Plates VII-XIV.

TEMPLITS. Several useful templets were



PLATE VIII. A support for a lady's hat and an amusing parrot easily made of wood by grammar grade children.

described in the June number. Here are three more, Plate VII. Use heavy oak tag. Follow the dimensions. Be accurate. Cut on the heavy lines with a sharp knife. Cut from the corner outward, otherwise there is danger of "running by."

**A BORDERED PAGE.** Templet A, for a page 6" x 9", will help in laying out a page with a broad ornamented border. Such lines only need to be traced upon the drawing sheet as may be required.

**AN INITIALED PAGE.** Templet B, for a page 6" x 9", will help in laying out a page with a head panel, for a picture, a decorative head band, or the title, and an initial. The space below the initial need not be completely outlined in the tracing, unless required for additional decoration.

**A TRIPTYCH.** Triptych is the name for a three-fold picture, decoration, or screen. Templet C, for a page 6 5/8" x 12", folded to make three pages, each having the proportions of the Golden Oblong. The first page is laid out for a cover with space for title and author's name. The second for a picture, a "full page plate" with title below. The third for a back cover with ornamental device. Such a templet may be used in various ways. Perhaps one third of it only, if used for a Christmas triptych. The sheet would be traced from the first and last thirds on one side and from the central third on the other side. The best workers in the class can make such templets for the Teacher, and with them trace the lay-out for sheets for the entire class, very quickly, with the assurance that all will start with good spacing.

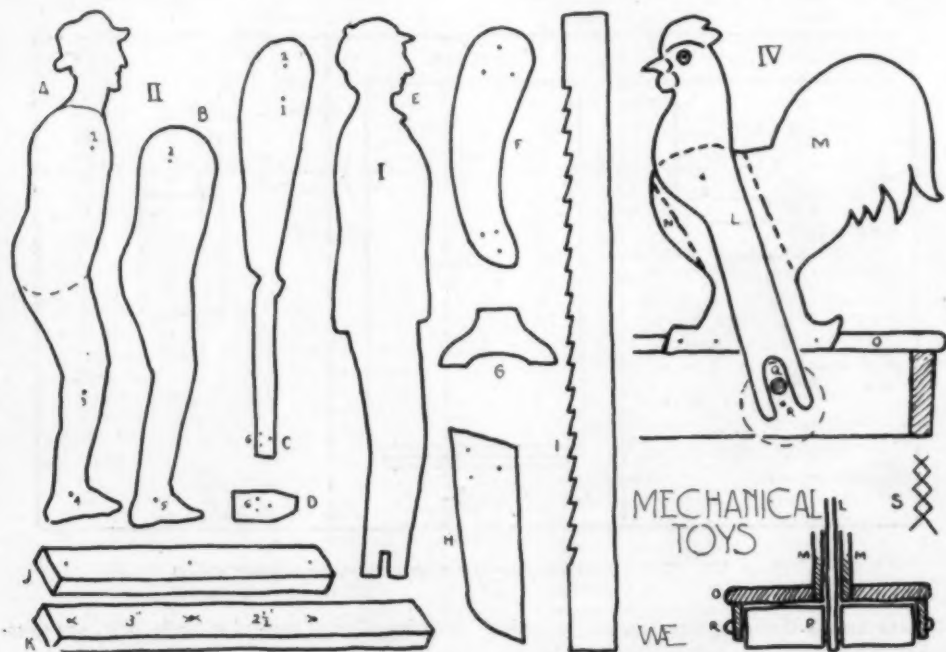


PLATE IX. The diagrams for mechanical toys described by Mr. England.

**A LADY'S HAT STAND.** This project (See Plate VIII) was imported from Germany, by Bailey Ellis, a young Boston sculptor, who was studying in Europe last year. Cut two pieces, A and B, from quarter or half inch wood, according to the size of stand required—it depends on the hat! A stand eight or ten inches high is usually large enough. Notice the notches. They fit together. The stand can be slid apart and packed flat for traveling. Of course, it may be ornamented.

**A SWINGING PARROT (C)** This is another of Mr. Ellis' importations. It is not new, only improved. The bird has tin feet, D, and lead hemispheres added to the wood of his tail, one on each side. A brad will hold them in place. This bird will swing a long time.

**A BIRTHDAY RING.** This is not illustrated. It consists of a circular ring of wood, about a foot in diameter and an inch wide by a little less in thickness, in sections. Holes are bored in the ring at equal intervals, to hold birthday candles. This ring is placed on a table, the birthday cake in the center. The cake holds one candle, the ring the others required to make the right number. The ring should have twenty holes that it may be used again and again until a person is of age. Of course one may be made with any number. The ring should be painted white or any other appropriate color, and may be ornamented on the top face and outside edge. Mr. Ellis says some of these rings, as he found them in Germany, were very handsomely decorated.

### MECHANICAL TOYS

By WILLIAM A. ENGLAND

*Instructor in Manual Training, Boston Public Schools.*

Some of these are shown in diagram, Plate IX and in photograph, Plate X and XI. Toys should be toys. The object may be true in a general way to the original, but it must not be an imitation, it must remain a wooden thing to be played with. The sketches shown herewith are not to be followed too closely. They can be varied in proportion and measurement to fit the conditions under which the toys are made. In other words the teacher should use judgment. The outfit is inexpensive: thin

wood, coping saw, file, sandpaper, glue, brads, sheet lead, oil paint. The best saw blades, not too small, cost forty cents a dozen.

**THE SAWYER.** Boys on the farm used to make this worker, Fig. 1, Plates IX and X, from a shingle with nothing but a jack knife. In the days of wooden ships, before machinery was so much used, some of the larger timbers were sawed over a long narrow pit in the earth, a practice which probably suggested this toy. Use 1-8" basswood. Cut one body, E; two arms, F; one piece G for feet; one saw, I; and two pieces H, with a piece or two of sheet lead tacked in between them, or added as shown in Plate X.

**THE FENCE BUILDER.** Use 1-8" basswood. Cut one piece like A down to the dotted line; two pieces like B. Fasten the first piece to one of the second pieces to make a whole like A. Make two arm pieces, C. Make a hammer head, D, out of 3-8" stock. Get out the rails and posts as indicated at II, Plate X. The joints in this require rivets. They may be purchased at any hardware store, or made from brads, cut off and headed up after being driven through the wood and lead washers. One leg is riveted to the bars at 3 and 4; the other at 5 only. The arm is made by glueing and tacking the two armpieces securely to the hammer head. One side is then attached to the body-leg piece by a rivet at 1; the other to the leg piece on the other side by means of a rivet at 2. The post is fastened to the lower rail only, by glue and brads at 7, where the hammer will hit it. A little link of wood is riveted to the rails at 8 and 9, corresponding to 3 and 4, to keep the two rails parallel when they are worked.

**MOTION FIGURES.** The figures may be soldiers, as shown in Fig. III, Plate X, or animals and birds. The lattice on which they stand is the important thing. Get out six pieces like J, Plate IX, 6" x 5-8" x 3-8", and two pieces like K, 8" x 5-8" x 3-8". Rivet them together as suggested at S, Plate IX. Fasten the figures to the sticks as shown at III, Plate X and in Plate XI. To operate the toy hold the long ends, one in each hand, and bring them together. The figures may be made to move straight away, or to form the arc of a circle.



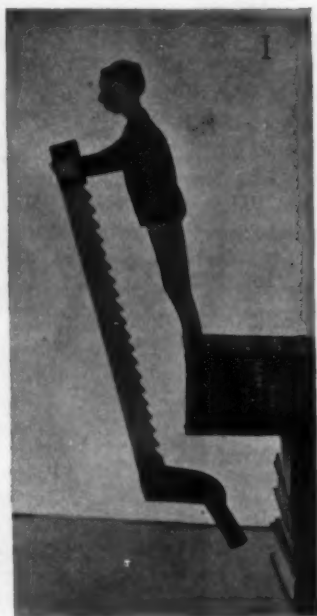
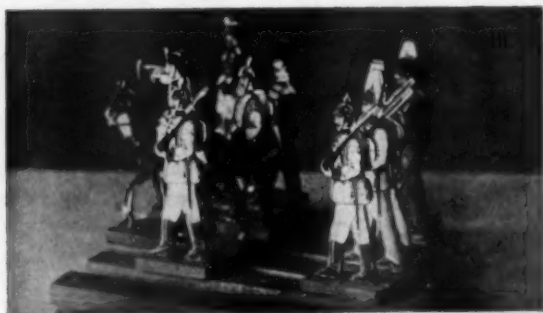


PLATE X. Mechanical toys made by pupils under the direction of William A. England, Boston.



PLATE XI. The group shown at 3, Plate X, when extended.

**THE ROOSTER.** Use  $\frac{1}{4}$ " stock, and 3-8" stock. Get out from the 1-8" stock the head piece, Plate IX, IV, L; two pieces M (the whole shape of the rooster except the head) from  $\frac{1}{4}$ " stock; one piece like M to dotted line, from 3-8" stock. Make the box on which the rooster stands. See Plate X, Fig. IV. Use 3-8" stock. Make the roller, 4" long and 1" in diameter. Saw and chisel out the central portion to leave an eccentric spindle about 3-8" in diameter. See Plate IX, at P. Let the leg pieces into the two sides of the platform, glue and brad them. Glue and brad the two sides of the rooster to the filling, M and N. Make the box frame. By experiment locate the position of the roll and hang it in place by means of round headed screws. Be sure that it rolls freely. By experiment determine where the pivot must be placed in L to have the head move freely when the roll turns and operates the head piece. Color the toys with oil paint. The rooster might be white with red comb, yellow beak and legs, with a green stand. Add a screw eye and string and the rooster is ready to start.

A **CLIMBING SAILOR** is shown on Plate XII. This is reproduced from the English magazine *Manual Training*.

A **JUMPING JACK** on the same Plate XII comes from the same source. The drawings are so graphic that no description is necessary.

A **RUSSIAN CLAPPER**, Plate XII, comes also from *Manual Training*.

A **CLOTHES-LINE REEL**, a most useful object,—and such a reel might be used for a kite string.

A **TOY GUN**, good to play with because it will not "go off" by accident and kill a play-mate; and

A **LAUNDRY STICK**, all shown in Plate XII, are reproduced from the *Sloyd Record*, published by the Sloyd Training School Alumni Association, of Boston. From the same source come five drawings on Plate XIII.

A **TOWEL RACK**, large enough for six towels;

A **RATTLE**, a rival of the Russian clapper, previously mentioned;

A **SOLITAIRE BOARD**, useful in several kinds of games;

A **FOOTSTOOL**, invaluable in church where children's feet do not touch the floor; and

AN **AERIAL TOY**, which if well made and skilfully whirled, will fly.

A **POST CARD HOLDER**. The least objectionable one the Editor ever saw was made of etched brass, a single sheet, bent as shown at R, Plate XIII. The sides may be treated in almost any way. The Banyan tree pierced design might be used.

**TEST TUBE VASES**, are useful and pretty and inexpensive. Here are two fresh designs to be worked out in copper, 1 and 2, Plate XIII.

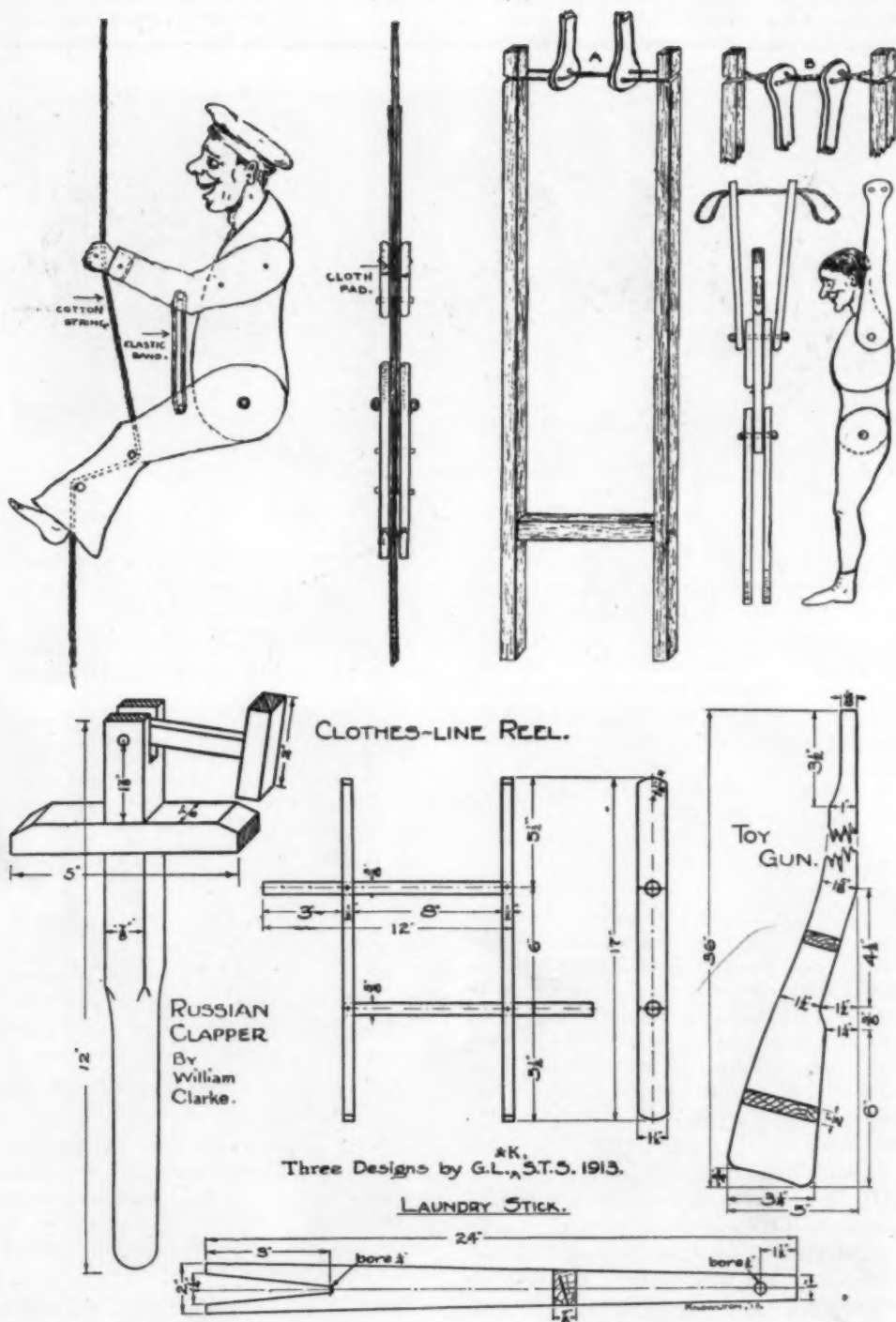
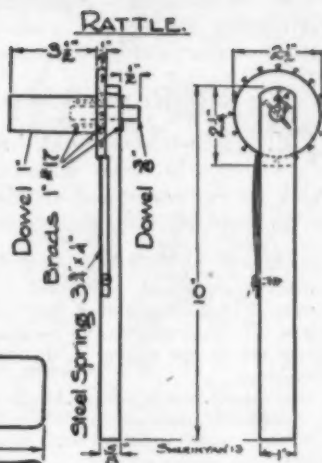
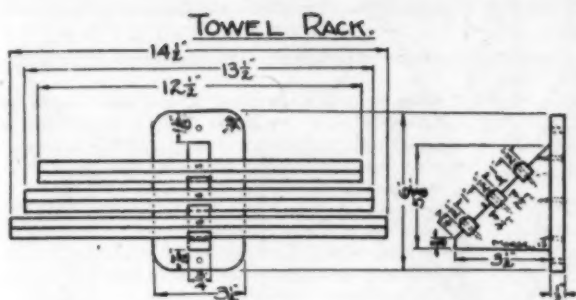
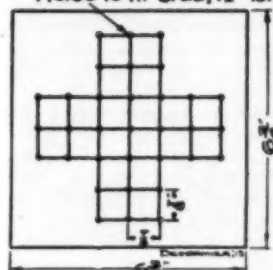


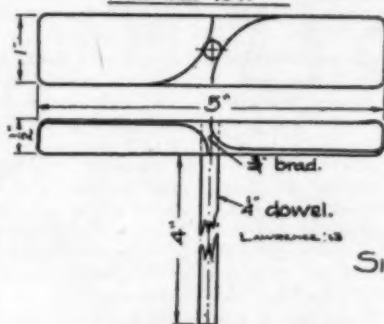
PLATE XII. Some English and some American designs for wooden things that grammar grade children can make.



**SOLITAIRE BOARD.**



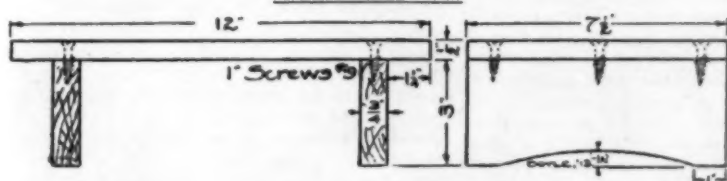
**AERIAL TOY.**



PROJECTS FOR  
SIXTH GRADE PUPILS,  
(AGE 10-12)  
SUGGESTED BY  
STUDENTS,

S.T.S.  
1913.

**FOOT STOOL.**



**PROJECTS IN METAL**

**FOR BOYS 12 TO 14**

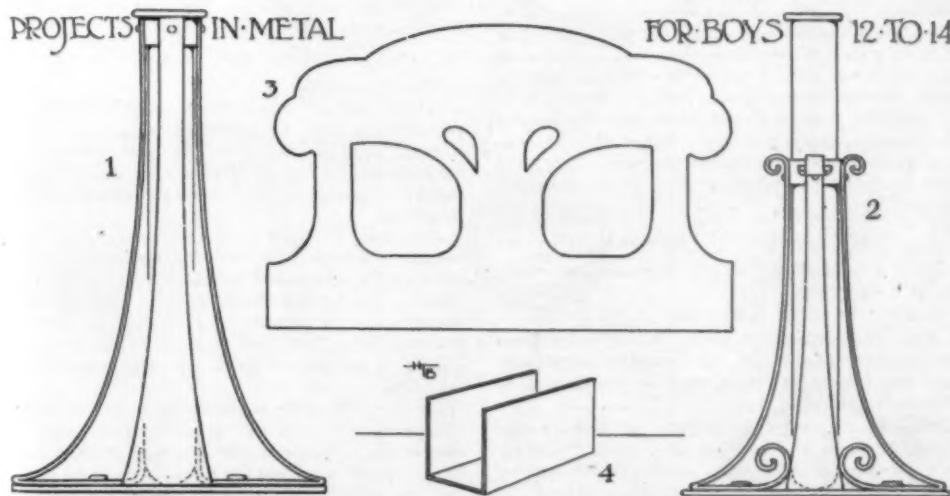


PLATE XIII. Things in wood and metal that upper grammar grade children can produce.



## In Rural Schools

**T**HIS section continues the lessons by Florence M. Lane, Kirksville, Missouri. Work for September and October, Lessons I to VI, appeared in the September Number.

## ART LESSON VII. 1st week in Nov.

*Group:* Entire school.

*Subject:* Design for spelling book cover.

*Aim:* To teach principles for the making of beautiful curves and to give exercise to the children's creative imagination.

*Materials:* 1, manila paper, 2, lead pencils, 3, crayons, 4, compasses or paper patterns of three inch circles.

*Method:* Upon discovering a boy using his compasses to make an uninteresting rosette on the cover of his spelling book, I decided to help the children make some which were really beautiful.

Before beginning the work we considered two points. 1st, What constitutes a beautiful curve? 2nd, What divisions of space make the most interesting rosette?

The children worked out the theory of curves for themselves, by looking at some of nature's lines. From the school window we saw that the limbs of trees spring from the trunks with beautiful, varied curves, passing from straight line to strong curve. They then looked at pictures of wild flowers. Such are usually to be found in lower-grade readers. They saw that a beautiful curve is never a section of a circle, rather varies from weak to strong or from strong to weak.

To answer the second question they tried simple rosettes with three, four, five, six, seven and eight parts, drawing them upon the board. Most of the children liked an uneven number of petals in the rosette, most thought a rosette of four petals least interesting.

All now drew six circles upon their manila papers, in which they began to experiment with the making of rosettes. The results were astonishing. Plate XIII A, Figs. 9-12. These country boys and girls revelled in their creations. When a good rosette had been achieved the creator was allowed to color it with black and one color. Sometimes they chose to cut a little paper pattern for one petal, drawing around this to make the parts of the rosette exactly symmetrical. The children loved so to puzzle out new varieties that they spent their spare time for a number of days working on this delightful problem.

## CRAFT LESSON VII. 1st week in Nov.

*Group I:* (In charge of two older children, under teacher's supervision.)

*Subject:* An Indian encampment (for sandtable).

*Aim:* Development of power in expressing ideas through creative hand work, also a correlation with primitive history, the Hiawatha story or introduction to Thanksgiving story.

*Materials:* 1, semi-circles of paper or cloth for wigwams 12" across, 2, five or six twigs about 7" long for each wigwam. 3, pins, needles and thread and paste for fastening cloth or paper. 4, bit of string to tie sticks together. 5, crayons for making designs or wigwams. 6, representations of Indian picture writing, if possible.

7, twigs for sand table trees. 8, sand table (made of shallow box, partly filled with earth or sand. See, if possible, Seton Thompson's book "Two Little Savages," Star's "American Indians" and "Hiawatha Primer.")

*Method:* In case the teacher cannot have access to these books, she might draw on the board some of the pictures which Indians used for picture writing, talking about them with the children at the reading or English hour, during opening exercises, or using them for counting during arithmetic lesson.

The children must understand the construction of the wigwam, i. e., the curved edge is to be the bottom. Then they will place their pictures on the wigwam right side up.

The older children can now take charge of the perfectly simple work, having the little folks draw Indian pictures upon the cloth or paper with their crayons, tie the sticks, put paper over sticks and set wigwams in the little forest of twigs in the sand box. See Plate XIII A, Figs. 1 to 7.

*Group II:* The boys will now be eager to begin some new projects for Christmas gifts. Encourage them to investigate various designs for coat hangers. Some are made with two pieces of wood, some with one. A rod may be added below to provide a trousers hanger.

*Group III:* This lesson will be required to finish pin-cushions, begun last month, to fill them with sawdust (which one child can bring from a saw mill) and to sew embroidered covers over these sawdust bags.

## ART LESSON. VIII 2nd week in Nov.

*Group:* Entire school.

*Subject:* Lettering and applying designs on spelling book covers.

*Aim:* To review points of lettering discussed last month, to finish spelling book covers.

*Materials:* Those for an ordinary drawing lesson.

*Method:* Let younger children use such a title as "Words," while older children letter "Spelling." Lead children to place rosettes well, below lettered title.

Tie covers with cord or ribbon. Two designs are shown in Plate XIII A, Figs. 17 and 18.

## CRAFT LESSON VIII. 2nd week in Nov.

*Group I:*

*Subject:* Indian dolls, dressed either as squaws or braves to be placed in encampment.

*Aim:* To make vivid history or English work concerning Indians and to lead the children to the great joy which comes to them through the creation of the things they are imagining.

*Materials:* 1, Pieces of old white or brown cloth brought from home, from which to make dolls. 2, pieces of brown, or dark cloth (preferably cotton cloth) from which to cut hunting shirts, strips for leggings and a breach cloth. 3, little feathers (as small as possible) picked up in the hen house. 4, a spool of black darning cotton. 5, needles and thread. 6, small beads if they can be had.

*Methods.* The dolls should be made as the Indians themselves made them with three rolls of cloth (in their case, leather). The first forms the head, body and one leg. A second roll is tied to the first to make the second leg. The third is tied crosswise to make the arms. For this encampment the dolls should be about four or four and one half inches high.



Stitch in, or mark on with ink, a face. The scalp lock for the brave and braids for the squaws are to be made with the black darning cotton.

To dress the dolls, wind their legs first with a narrow strip of brown cloth for leggings. Next on the "braves" place a loin cloth. It is drawn between the legs, under a girdle in both front and back allowing the ends to hang down over the girdle below the shirt, where the ends which show may be decorated with beads, or with colored crayon marks to represent beads. The shirt, worn by both "braves" and "squaws" may be cut with kimona sleeves and slashed around the bottom. Some children wished to make moccasins to place on the bottom of the rolls which represented legs. The feathers may be used to make head dresses. Let the children place the dolls in the forest among the tents for a surprise to show to the other children. See Plate XIII A, Fig. 5.

*Group II: Boys.*

*Subject:* Christmas gifts made in wood.

*Method:* One project which a number of boys tried was that of a simple board of  $\frac{1}{2}$ " wood or better still of 1" stock sawed to a size about 4" x 30" used to make a hat and coat hanger. This board was beveled around the edges, it was planed true and smooth, holes bored for screws with which it could be fastened to the wall and coat hooks screwed in at suitable distances. One boy tried a simple repeating border on such a board, using a circular gouge and a chisel. Some boys can make such borders with a jackknife. Very good designs for such work have been given from time to time in the SCHOOL ARTS MAGAZINE, though our lads preferred to make their own designs, using ideas gained in October's art lessons. When such a gift is stained and waxed it is not bad to look upon even though crude tools have been used.

*Group III: Girls.*

*Subject:* A needlebook. Plate XIII A, Figs. 20 and 21.

*Aims:* To lead girls to ideas of thrift and order, by helping them to provide tools for their sewing outfit, to show them how to utilise scraps about home in making useful articles, to teach the use of the chain stitching stitch.

*Materials:* 1, two circles of cloth (linen mercerized cotton, or plain gingham, 5" in diameter. 2, a little Sans silk. 3, needles and thread. 4, two pieces of flannel or woolen cloth about  $2\frac{1}{2}$ " x 4", for leaves for needle book. 5, one cardboard circle  $4\frac{1}{4}$ " in diameter (cut from an old cardboard box).

*Method:* Draw a line through center of cardboard circle to edges.

On this line mark off two inches at the center. From these two points draw lines at an angle of 60° from the base line extending them to cut the circumference. This is most easily done by taking a scrap of paper 4" x 4", folding it through one side, then at right angles and through the other side. Now fold so as to divide this right angle into thirds. Two of these thirds is equal to 60°. Place this measure on base line with angle at the point which was placed one inch from the center of the circle. Run the slant line up to the edge of the circle. Two of these forms should be marked in the cardboard circle and cut out.

Baste these stiffeners onto one cloth circle with two or three large stitches, placing them in  $\frac{1}{4}$ " from the edge of

the cloth circle. Baste the edges of both cloth circles in  $\frac{1}{4}$ " all around. Place the two circles together with raw edges in. Chain stitch all around the edge and also around the edge of stiffeners.

Fasten the tops together with ties of San silk or with baby ribbon ties. Sew little needle leaves (of same shape as stiffeners) into cover. These may be snipped around edges or blanket stitched (to keep them from raveling).

Now crease extra flap between stiffeners so that it will stay inside the book when it is closed.

ART LESSON IX. 3rd week in Nov.

*Group:* Entire school.

*Subject:* Design for a cover for the Thanksgiving Day exercises.

*Aim:* To review principle of variation and to develop idea of making lines of the design harmonize with border line.

*Materials:* Those for a regular drawing lesson, also, pictures of turkeys, pumpkins, corn shocks, apples, fruit baskets, nut bowls, Pilgrims, candlesticks, etc., clipped from all possible sources and contributed by teacher and pupils.

*Method:* If the teacher has a copy of Raphael's "Madonna of the Chair" it will be a help. A penny print may be had from the Perry Company. Lead the children to see how "comfortable the lines all appear, how they follow the swing of the curving border.

Have them recall that a good design is composed of spaces varying in both size and shape.

Now let each child take a practice sheet, draw six three-inch circles upon it and begin to fit Thanksgiving Day subjects into these frames.

When a good design has been made the teacher will help all if she shows it to the others, commenting upon its good spacing, line harmony, etc., though at the same time encouraging originality in each child's work. See Plate XIII A, Figs. 13-16. We found that each one, from first to eighth grade, had at least one design fit for use on the programs.

CRAFT LESSON IX. 3rd week in Nov.

*Group I:*

*Subject:* In case the teacher is following the subject of Indian customs this lesson should be used in making Indian paraphernalia for the sand table encampment.

If the story of the Pilgrims and the first Thanksgiving is used they had better make Pilgrim dolls.

*Aim:* A correlation with other lessons, joy through self expression on the part of the children.

*Materials:* For bows and arrows: 1st, little sticks; 2nd, string or leather thongs; 3rd, small chicken feathers for arrows. For kettle holder: 1st, two forked twigs; 2nd, one straight twig; 3rd, paper to make a little kettle; 4th, paste to put it together. For papoose: 1st, rags to make baby; 2nd, little board for cradle. For deer, paper to cut it out or, two corks, four nails and two twigs. For turkey, a cork, feathers, three pins, a piece of paper to make neck and head. See Plate XIII A, Figs. 7.

*Materials for Pilgrim dolls:* 1st, clothes pins. 2nd, colored paper or Manila paper, or cloth, and crayons; 3rd, ink for faces. See Plate XIII A, Figs. 6.

*Method:* The illustrations should give the main suggestions. Clothes pins make very good foundations for dolls or the Pilgrim dolls can be made like the Indian

dolls with rolls of cloth. The children will become inventive and doubtless think out more ways of making these sandtable constructions.

*Group II:*

*Subject:* Christmas gifts to be made with wood and tools.

*Method:* The lads made five varieties of book and magazine racks. The ideas they gathered partly from magazines which give a page to plans for boys' work in wood. These they varied to suit their own needs and preferences, or "to fit a little place at home," trying to apply ideas of curves and spacing which they had gained in the art class. The book racks were made in the following ways: 1st, with two ends nailed onto a base board; 2nd, with ends hinged onto the base; 3rd, with ends nailed on short bases, to be shoved under a line of books; 4th, like a trough into which to set books cornerwise; 5th, with upright sides and slats to hold magazines.

*Group III:*

*Subject:* A Christmas gift lesson.

*Method:* Let the girls choose which of their projects they would like to duplicate for a Christmas gift, i. e., bag, pin cushion, or needlebook. This project may be varied by using another design for the embroidery on the cushion or bag, or by embroidering a border design around the circles used in making the needlebook.

ART LESSON X. 4th week in Nov.

*Group:* Entire school.

*Subject:* Covers for Thanksgiving Programs, applying designs made last week.

*Aim:* Review of principles for good spacing on book covers.

*Materials:* Those for a drawing lesson, needles and Sans Silk for sewing booklet, programs written by children during writing period or done on a hektograph by a committee.

*Method:* Get the children to decide where the circular designs may best be placed on program covers.

Since no lettering is used, a place a little above the center is best.

After folding the paper for the covers the children must notice which should be the front of the book (the fold at the left) and place the design upon this side. See Plate XIII A, Fig. 19.

The best designs made last week may now be applied with colored crayons. As the children have, as yet, had no training in color combinations it is best to limit the colors used in one design arbitrarily to such combinations as yellow and brown, orange and brown, red and green, blue and green, blue and orange. Black may be used with any of these combinations.

Into these covers have the children stitch the programs with a simple booklet stitch by the children who make the covers or by a committee, at recess, noon or after school.

These programs, when handed out by boy ushers at the school door will please the parents who attend the Thanksgiving Day exercises.

CRAFT LESSON X. 4th week in Nov.

*Group I:*

*Subject:* Representation of first Thanksgiving on sand table, or Thanksgiving sewing card.

*Aim:* To culminate the joy of the Thanksgiving season through leading the child to share with the others in the school and home folks, as well.

*Materials:* 1st, pasteboard for table, benches and dishes; 2nd, paper and crayons to represent fruits and foods upon table; 3rd, Pasteboard box to use in making Pilgrim house; 4th, extra pieces to make roof; or, 1, Sewing cards to represent turkeys, pumpkins, etc.; 2, Sans silk; 3, needles.

*Methods:* These will be suggested by pictures. The children should be fairly inventive by this time. See Plate XIV, Fig. 8.

*Group II:* The boys will be busily at work on projects already planned. Our rule is, no sandpaper to be used until the work is approved by the teacher, as the use of sandpaper before the worker is through with edged tools is unbusiness like and spoils the tools.

*Group III:* Girls will probably need this lesson to finish Christmas gift which was begun last week.

## In High Schools

### FREEHAND CLASSES

FINE rendering should characterize the work of high school students. Each medium has a technical beauty all its own. This should be made familiar through selected examples for study.

APPROPRIATE RENDERING should be a subject for thoughtful consideration whatever the object to be represented or the project to be worked out.

LEAD PENCIL is the best all-round medium. A pencil is always at hand. Its range of interpretation in the neutral scale is almost unlimited. It is a perfect medium for the rendering of subjects requiring bold, broad strokes of varying degrees of darkness. The Banana tree with its fruit, Plate XIV, produced from a pencil drawing by Miss Floy Campbell, is a good example of appropriate rendering in pencil. High school pupils are sometimes forced in still life work to use the pencil to cover large areas where charcoal would be a much better medium.

PEN-AND-INK. "The pen is a means of drawing lines only, and is uncompromisingly the tool for the sharp delineation of shapes. The grays must be obtained by drawing lines at different distances apart, but the lines are always in evidence. Therefore the study of pen drawing is essentially the study of line, and in learning to draw with the pen one learns, as in no other way, to appreciate precision of





Banana.

PLATE XIV. The Banana grows from a terminal bud, which finally develops into the dark-red blossom, and the fruit. The fruit is always cut while green; and when the bunch is cut off the same machete cuts down the tree. From the root a new plant starts, and the round begins afresh.



## MONTEREY CYPRESS

PLATE XV. A tree that has fought for its life for a couple of centuries is worth careful consideration.



A. KOCH, DARMSTADT, DUTCH ARTS AND CRAFTS



ALEXANDER KOCH, DARMSTADT

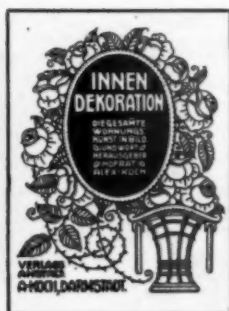
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Kunst u. Dekoration

The leading publication of the German Art and Craft Movement. Published by Verlag Alexander Koch, Darmstadt.

A. KOCH, DARMSTADT, DUTCH ARTS AND CRAFTS



A. KOCH, DARMSTADT, DUTCH ARTS AND CRAFTS



ALEXANDER KOCH, DARMSTADT



VERLAG ALEXANDER KOCH, DARMSTADT



ALEXANDER KOCH, DARMSTADT, DUTCH ARTS AND CRAFTS



PLATE XVI. Some effective designs in black and white by European draftsmen.

draftsmanship and that beauty of line which is so important a factor in the graphic arts."<sup>2</sup>

Plate XV, a venerable cypress at Monterey, California, drawn by William S. Rice, illus-

trates appropriate rendering in pen-and-ink. The sharp, angular character of the growth, the dense ragged-edged masses of foliage, could hardly be interpreted so adequately and so

<sup>2</sup> From Mr. Hall's book "With Pen and Ink," the one indispensable book on this for high school students. The best single subject book on pencil rendering is by Mr. Koch, both published by the Prang Company.

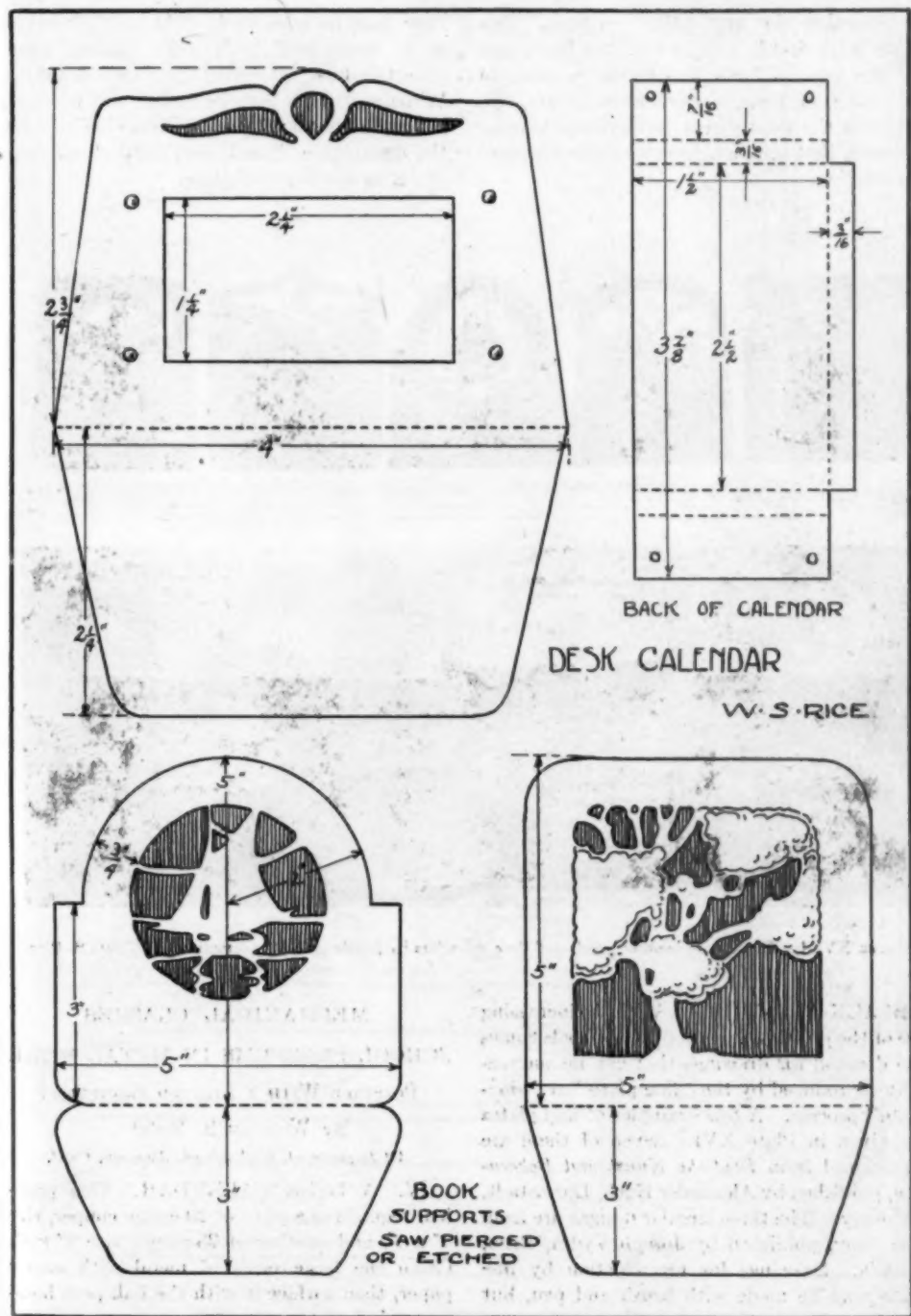


PLATE XVII.



economically in any other medium. This Plate is the first in a series Mr. Rice has drawn for the SCHOOL ARTS MAGAZINE,—a series of ten, five from trees, and five from flowers, rendered in the most direct and evident manner possible, that they may serve as safe examples for copying.

they must be *solid black*. The best ink to use is a waterproof india ink. Broken gray, uncertain lines, and cloudy washes will not do. While a drawing may be reproduced full size, enlarged or reduced, the engravers like to have the drawings a little larger, say half as large again, as the required plate.



PLATE XVIII. Designs for bookrack ends and desk calendars by pupils under the direction of William S. Rice.

**BLACK-AND-WHITE.** With the increasing use of the printing press in public schools comes the demand for drawings that can be successfully reproduced by the "line plate" or "zinc-plate" process. A few examples of line plates are given in Plate XVI. Seven of these are reproduced from *Deutsche Kunst und Dekoration*, published by Alexander Koch, Darmstadt, Germany. The three circular designs are from *Nas Smer*, published by Joseph Vydra, Brno, Austria. Drawings for reproduction by line plate may be made with brush and pen, but

#### MECHANICAL CLASSES

#### SCHOOL PROBLEMS IN METAL WORK

##### POSSIBLE WITH A LIMITED EQUIPMENT

BY WILLIAM S. RICE<sup>4</sup>

Art Department, High School, Alameda, Calif.

**IV. A DESK CALENDAR.** This problem requires one piece of 20-gauge copper, size 4" x 5", and another of 28-gauge, size 2" x 4". Clean the large piece of metal with emery paper, then surface it with the ball peen ham-

<sup>4</sup> Three of the problems in this series appeared last month.

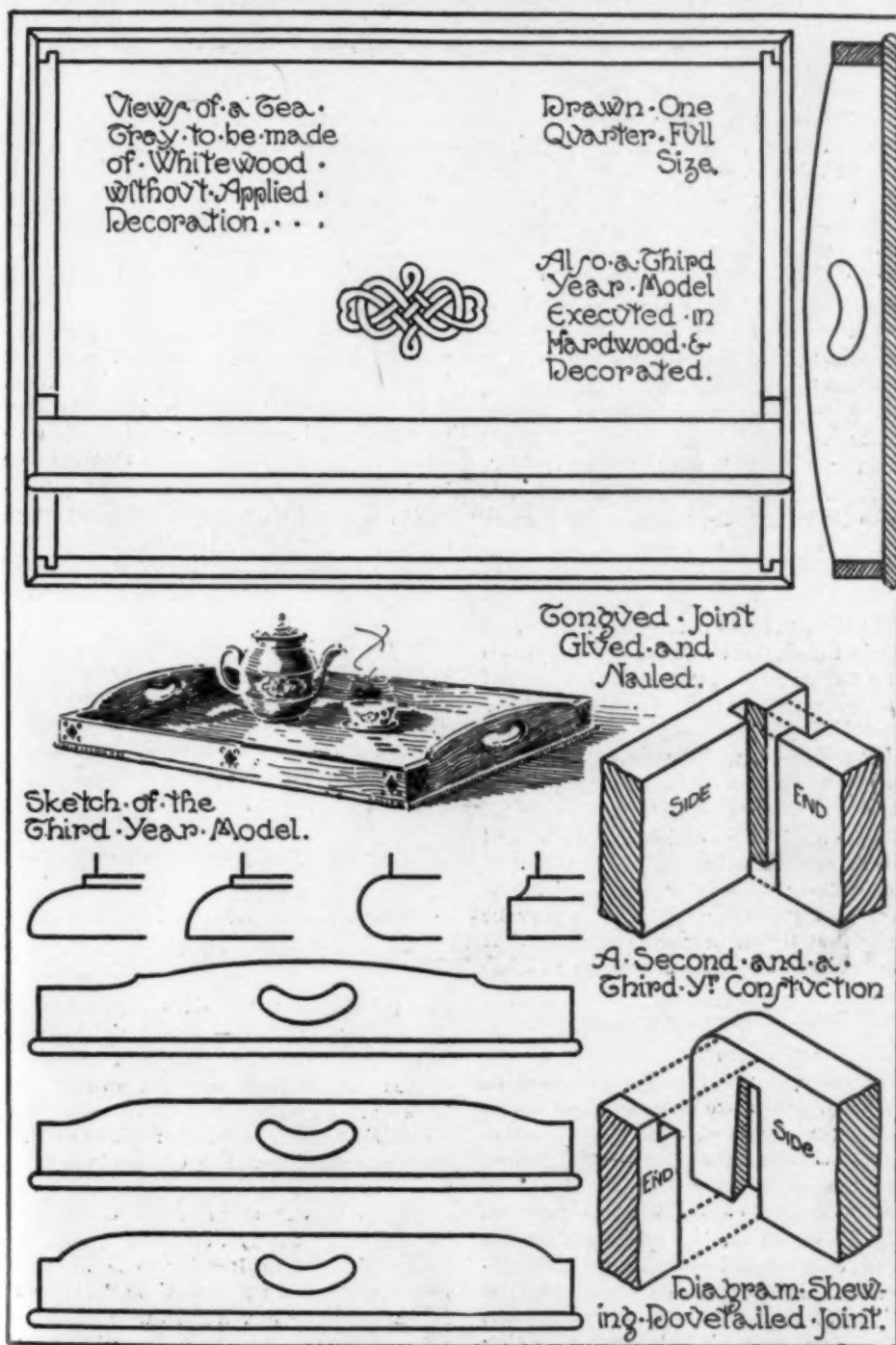


PLATE XIX. A page from *Handicraft in Wood and Metal* by Hooper and Shirley.

mer to  $2\frac{1}{4}$  inches from the end. See Plate XVII. Reverse the metal, and surface the remaining distance on the under side. The reason for this will be evident when the metal is bent to form the base.

Glue the design upon the metal so that the larger surfaced area shall represent the front face of the calendar frame. Then drill holes through the design and the window and saw-pierce in the usual manner.

All straight lines may be cut with the snips, thereby saving tedious sawing. Curving edges, however, should be sawed and filed and emiered afterwards.

The frame should be bent at right angles in a vise, and afterwards placed between two wooden blocks sawed at an angle of 60 degrees, and trued to the desired angle.

The piece of metal for the back need not be surfaced. The pattern is glued upon it, and it is cut out with the snips and bent over a metal block in the shape of a shallow box. This is then either soldered or riveted to the back of the frame. Riveting is simpler than soldering, but artistic judgment should be exercised in the placing and spacing of the rivets. The back should come just a trifle below the window so that the calendar will not fall out.

A piece of glass or celluloid may be slipped inside the calendar holder or it may be omitted. Calendars may either be designed by hand on brown craft paper, or printed ones may be bought at stationers, any size one prefers. A few completed calendars are shown in Plate XVIII.

V. BOOK ENDS. The problem of Book Ends is very similar to the calendar except that it is somewhat simpler, there being no soldering or riveting, unless one cares to make use of well designed pieces of tooled leather which must be held in place in the pierced openings by means of a thin piece of metal riveted over the leather in the back of the book end.

Eighteen-gauge metal is as thin as one should use for book ends when leather panels are inserted, because of the large openings, considerably weakening the metal frame. The rivets should be so spaced that they add to, rather

than detract, from the effect. Compare Plates XVII and XVIII.

When used on a polished table or bookcase, the book ends should have a piece of felt or sheepskin leather glued on the under side to prevent scratching the surface.

## PROBLEMS IN WOODWORK

*From Two Recent Publications*

A TEA TRAY. The drawings reproduced as Plate XIX are from a new book, *Handcraft in Wood and Metal*, by John Hooper and Alfred Shirley, of England, published in this country by the Manual Arts Press, and reviewed elsewhere in this number. Notice that the side view of the tray is drawn upon the top view.

FARM AND HOME FURNITURE. The Superintendent of Documents, Government Printing Office, Washington, D. C., will send to any address for 15 cents in coin, an illustrated pamphlet prepared in the Office of Indian Affairs, entitled "Farm and Home Mechanics." It contains "Some things that every boy should learn to do in school." Twenty-seven pieces of farm and home furniture are shown in figured working drawings, from a simple bread board to a split-log drag.

## In Vocational Classes

### DRESS DESIGN VII<sup>a</sup>

BY MARY B. HYDE

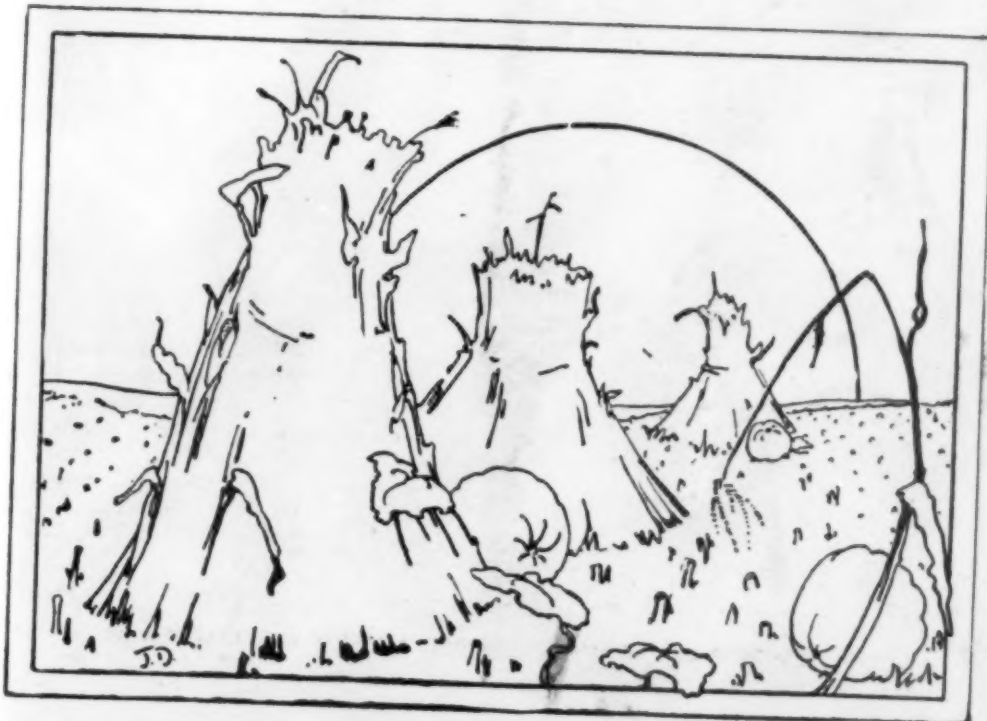
*School of Fine and Applied Art, Pratt Institute*

### LESSON XVI

Make three plates illustrating (a) beauty of line; (b) pleasing distribution of dark and light; (c) harmony of color,—all essential in dress design. Each sheet is to consist of prints, clipped and mounted, from the work of well known artists, or from historic examples.

*Editor's Note:* The sheets submitted by Miss Hyde's pupils, illustrating this lesson were as follows: Exemplifying beauty of line, the Venus de Milo, and A Mother and Two Children by George deForest Brush; for pleasing dark and light, Old Woman Reading, The Anatomy Lesson, and Portrait of Himself, by Rembrandt; for harmony of color, Woman with a Fan, by Susan Watkins. By means of this last lesson

<sup>a</sup> This is the last in the series. The previous instalments appeared as follows: I, February, 1914; II, March; III, April; IV, May; V, June; VI, September, 1914.





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modern dress design is brought into relation with the best that has been produced in the past, and that through the medium of fine art. With Miss Hyde the "practical" and the "cultural," always go hand in hand.

### A SIMPLE STEAM TURBINE

By E. E. MACNARY

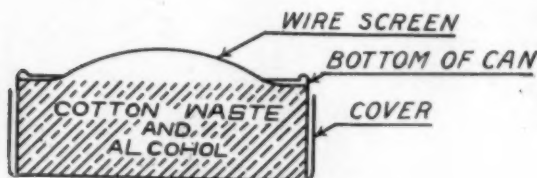
*Supervisor of Manual Training and Principal of the Vocational Schools, Springfield, Mass.*

About an hour of work with some discarded cans from the kitchen may transform them into an interesting model of a simple steam turbine. The parts to be made are a boiler, the turbine wheel, and a burner. One of those cans that has a top that you pry up, such as a Karo corn can, or the cotton-seed lard can, makes a very satisfactory boiler. The top may be pried open to fill the boiler, and in case steam should get too high at any time the top will blow off without doing any damage. The turbine wheel is mounted on this removable top. The wheel itself may be made by taking a cover of a jelly



glass and cutting slits in the rim to make the blades. If you do not happen to have a pair of tinsmith's snips, an old pair of scissors may be used. In cutting these slits on the rim, a cut is made at least 3-8" straight in, up to the flat part of the wheel, and then along the cor-

ner of the rim following the circle 3-16", making it possible to turn out little flaps, or blades, against which a jet of steam will blow. A piece of tin about  $\frac{3}{4}$ " wide and  $3\frac{1}{2}$ " long may be bent into a right angle as a support to carry the wheel. The long arm, or upright, should be

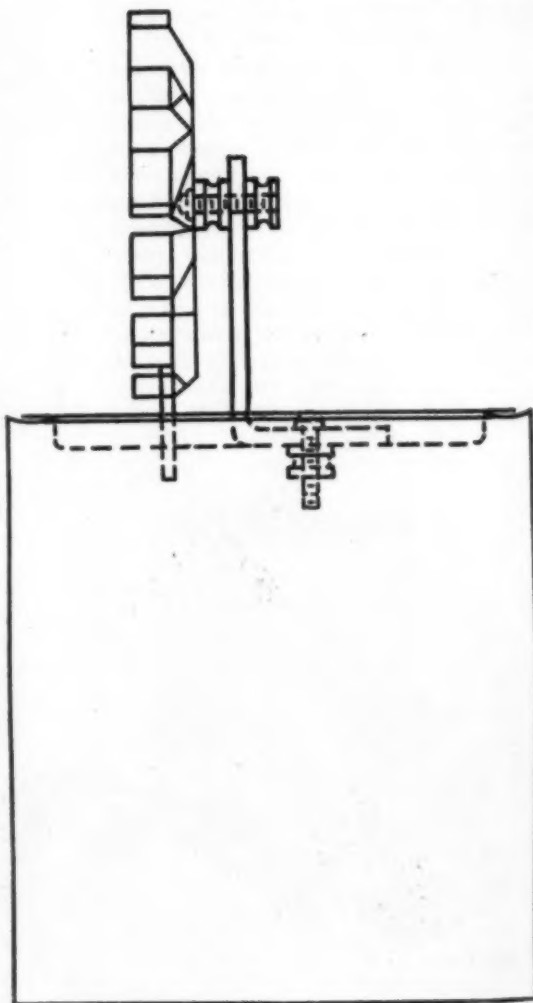


$2\frac{1}{4}$ ", and the short arm, or base,  $1\frac{1}{4}$ " long. A hole  $1\text{--}8"$  in diameter is punched through the upper part of the upright  $3\text{--}8"$  from the end, and another through the center of the wheel. A brass bolt from the carbon of a discarded dry battery will make an excellent axle for the turbine wheel, and the nuts that come with the bolt are suitable for fastening the bolt to the upright. A simple method of fastening the upright to the boiler cover is to locate the wheel, with the upright just over the center of the boiler cover, and punching a  $1\text{--}8"$  hole through the base of the upright and the cover for another dry-battery bolt.

The jet is made by wrapping a piece of the thinnest tin you can find,  $\frac{3}{4}"$  long by  $3\text{--}8"$  wide, around a small nail a little less than  $1\text{--}16"$  in diameter, so as to make a tube  $\frac{3}{4}"$  long and the inside diameter the size of the nail. A small hole is punched in the cover, large enough to fit this tube tightly, and should be located so that the tube is under the blades just before they reach a horizontal position, and the tube high enough to almost touch the blades as the wheel revolves. It is very easy to solder this tube in its position, by placing a little solder paste where the tube goes through the cover, heating that part of the cover over a flame, and when the solder paste sputters touching a piece of solder wire to the joint, until a little of the solder flows.

The burner may be made from a one-pound baking-powder can. The lid of the can will be placed upside down as a cup to hold cotton waste, or rags, and alcohol. The body of the can should be cut down until it is just one inch high. A large hole should be cut through the

bottom about  $2"$  in diameter. A piece of wire netting, or a part of an old tea strainer, should be placed in the bottom of this can and pushed down so that it bulges slightly, and then this can, with the wire netting, is placed upside down over the inverted lid. This makes a very



satisfactory alcohol burner, and will burn about a half-hour with one filling. The flame forms upon the wire netting. To support the boiler over the burner, a piece of tin may be cut from a tomato can about  $2\frac{1}{2}"$  wide and long enough

to just reach around the burner. Four notches each should be cut into the bottom and upper edges, by cutting slits  $\frac{1}{2}$ " deep in pairs  $\frac{3}{4}$ " apart and the tin between the slits bent outward at right angles. When this support is in position, it should be spread open about  $1\frac{1}{2}$ " at the front, so that the burner may be lighted. The boiler is placed on top of the support, and then the heat rises out through the upper notch.

The water in the boiler should be about  $1\frac{1}{2}$ " deep. Sufficient steam to drive the wheel at high speed will form in about five minutes. This simple source of power can be used to drive small models of boats by soldering the wheel to the inner end of a light propeller shaft, and leading the steam from the boiler to the wheel, through a fine brass tube 1-16" bore.

## In Any School

(WHERE THEY HAPPEN TO FIT)

### DRAWING THE CURLED LEAVES

By H. PAULINE PATCH

*Supervisor of Drawing, Englewood, N. J.*

Now that the late fall has come and the gorgeous color is beginning to fade, why not make a few pencil drawings of plants or separate leaves? Perhaps, if instead of searching for something new to make or draw, something different to do to please the children, we ceased to struggle for an "artistic effect" and gave ourselves to a study of Truth we should eventually find that Beauty was there in heaping measure.

Before our boys and girls can infuse their drawings with the life and spirit of the plant, they must have learned to observe and record the small details, the articulation of the stem to the leaf, and the manner in which the veins supply the leaf with food. It is in these little things that our high school pupils frequently show a "shocking ignorance of the simplest forms of technical expression" as our editor once expressed it. My experience has been, however, that children do not object to insistence upon accuracy provided they are shown a way out of the numerous difficulties that arise.

Let us consider for the moment a single leaf. Ruskin thought the drawing of a leaf no light matter. He said to his fellow artists, "If you can paint one leaf you can paint the world."

All the green pulpy substance takes in its life through the veins, so let us always draw the mid-vein first, and express it by a single line continuing down into the leaf stem. Let us carefully notice its direction and measure its length with our pencils to see if we have made it like the one in our hands. Children, if left to themselves, will usually draw the leaf contour and add the vein afterwards. There may be other veins to draw. We must not hunt for them but simply suggest the important ones that seem to force themselves upon our attention. Ruskin likens them to a system of ribs with a mast running right up through the center of the leaf to a point and "carrying the expanded and foliate part as the mast of a lugger does its sail." It is very necessary, too, that these ribs or veins are joined carefully to the main vein or the leaf would wither from lack of food. Then starting at the apex draw to the left around the objective points constantly measuring and comparing. You may say that this is fast developing into a botany lesson, but I am one who believes a little botany is as necessary to the flower artist as a little anatomy is to the successful portrait painter. After both sides have been completed think of the leaf as a whole. What is its prominent characteristic? If it is the manner in which the leaf is fed, then strengthen the veins. Nearly every growing thing has a style of its own, so tell us the individual trait about this plant that impresses you.

To draw a foreshortened or curled leaf correctly is a difficult problem, but if the work is understood it may become a delightful one, and, too, this knowledge will make the foreshortening and convergence of the winter months decidedly easier.

Provide each pupil with scissors and several sheets of drawing paper. From one sheet cut two long strips as narrow as you can make them. By this time the troublesome boy in the class will be wide awake wondering what all this has to do with curled leaves.

Pass your finger along the edge. How would you express that edge on paper? (1) Plate XX. Draw the other edge close beside it (2). If I connect 1 and 2 at the top in the drawing I have made on the board does it not resemble a blade of grass (3) or the leaf of the purple



Iris you drew last spring? Let us hold our two pieces of paper together in both hands so that they round up in the center. Representing each piece of paper by a single line let us draw

part of leaf that is nearest. Let the children come to the board and try several of these problems. This will serve as an introductory lesson to the drawing of the curled leaf and in



PLATE XX. Miss Patch's method of teaching children to draw curved leaves, and some of the results.

what we now see (4). Where could we draw a line to show that in our grass blade there is a smooth surface between the edges *a* and *b*? Look at your grass blade and see. Let someone come to the board and draw *c* for you. The leaf is not transparent so there is one line to be taken away; *d* is erased. Strengthen the

itself makes a very satisfactory lesson for the intermediate grades.

Fold together a sheet of 6" x 9" gray and manila paper and from it cut a type leaf about the proportions of the one you have in your hand, making it as large as possible from the paper (5 and 6). Mark heavily over the cen-

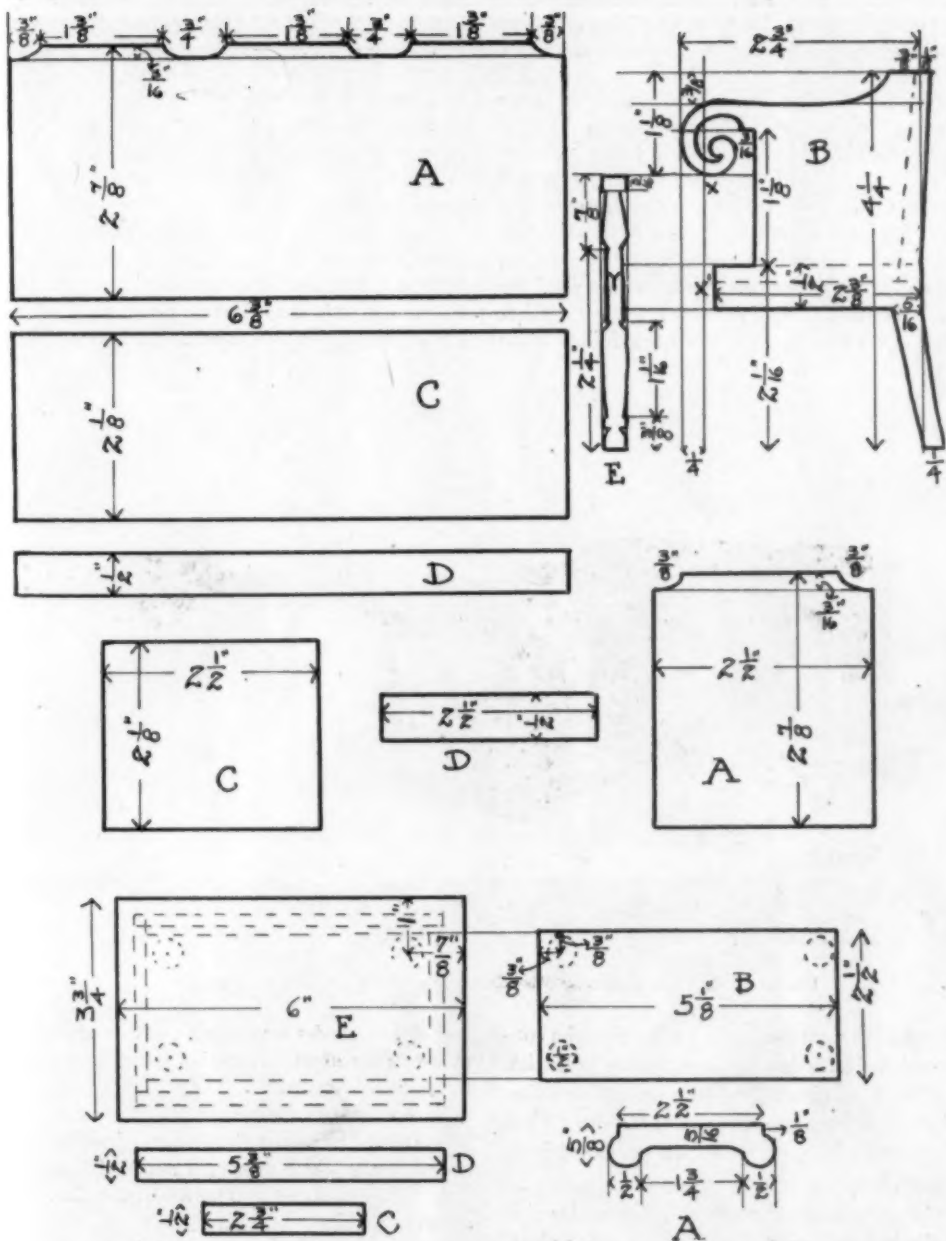


PLATE XXI. SOFA, 4 pieces and dowel rod. A back, B side (cut 2), C seat, D cross-piece for front, E posts (cut 2) made of  $\frac{1}{4}$ " dowel 3 1-8" each. To A nail and glue B, then in order C, D, and E in position at X and X'. The dowel (E) should be cut four sided at Y only;—the rest left round and notched and whittled (use knife) to represent turning as indicated in pattern.

ARM CHAIR, 4 pieces and dowel rod. A back, B side [same as sofa] (cut 2), C seat, D cross piece for front, E posts [same as sofa] (cut 2). To A nail and glue B, then in order C, D, and E in position at X and X'.

TABLE, 5 pieces and dowel rod. A feet (cut 4), B shelf, C and D box (cut 2 each) E top, and 4 pieces  $\frac{1}{4}$ " dowel  $2\frac{3}{4}$ " each (for columns). Nail and glue A together in pairs. Nail and glue dowel to B, then B to A, C and D to E, and E to dowel.

ter, erase on both sides and make three drawings of this leaf on a sheet of paper.

The leaf you have brought in today is curled up. Will you curl the edge of your paper leaf to make it look frost bitten? In our first drawing let us put two crosses where the leaf is curled (7), and connect them with a line. Now if we examine our paper leaf we shall see that the part of the leaf which was on the left of the connecting line has been folded from

two lessons of this kind you will find your classes anxious to try the twists and curls they once were so eager to smooth out.

The lesson of the leaf forms may be followed by more difficult studies in the upper grades, Figures 11 to 14. The fifth grade might try the nasturtium leaf or those from the magnolia or catalpa tree or cattails. In the sixth grade the milkweed pods and leaves give opportunity for observing stem growth. In the seventh



PLATE XXII. This is the way Miss Kneeland's furniture looks when completed.

there to the right side. So let us draw the contour of this left edge on the right side accenting it a little to give it the appearance of being raised from the paper and nearer to you. Then take away with your eraser the part that is no longer there.

The gray paper representing the under side of the leaf will make these points quite clear. Draw several type leaves at the board. Indicate by means of crosses where the leaves are to be curled; and call for volunteers to finish. After drawing the connecting line (8) extend the mid-vein back over the leaf in the direction indicated on your paper model. Let the class work the problems on their papers after they have been done at the board. After one or

and eighth grades leaves and fruit on the stem make an excellent foundation for color studies to be done later on.

In some past number of the *SCHOOL ARTS MAGAZINE* I gathered these suggestions for the use of my teachers in giving nature lessons:

1. Movement—the characteristic lines of growth (straight or curved).
2. Form—the relative measures of the masses of leaf, flower, fruit, and their relations to each other.
3. Details—the structure and articulation of part to part.
4. Think of the specimen or leaf finally as a whole and accent accordingly, and *Remember* that the result of each lesson will be just *what you plan*.

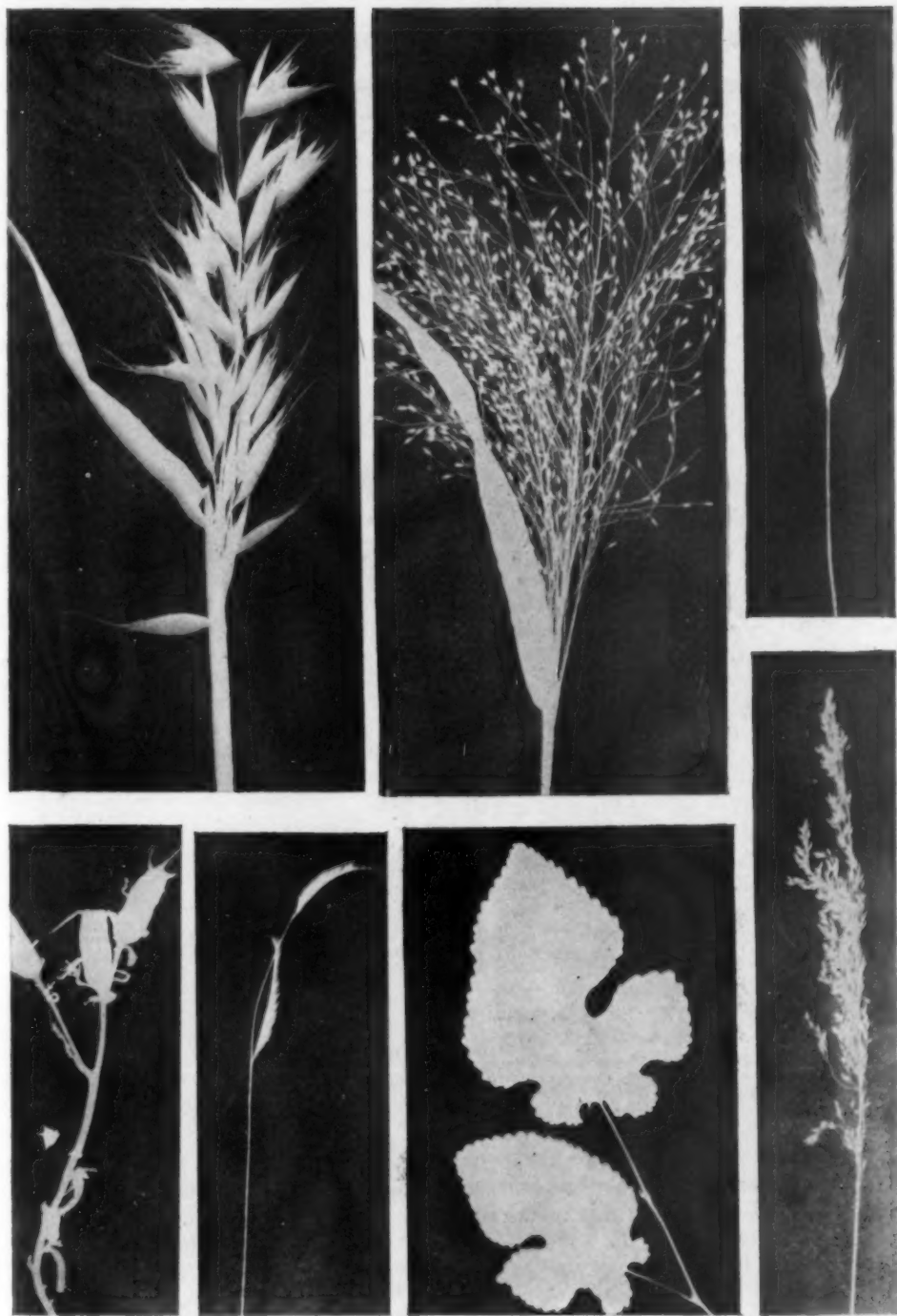


PLATE XXIII. Exquisite panels produced by blue printing under the direction of Miss Palmer.



## TOY FURNITURE MADE OF WOOD

IV. FOR THE LIVING ROOM<sup>6</sup>

BY ELEANOR KNEELAND

*Brooklyn, N. Y.*

This set of miniature furniture for a Living Room comprises eleven pieces, two of which, the bookcase and an arm chair, were described in the June number. Plates XXI and XXII give three more, a sofa, a table, and another arm chair. The models are made from three ply 3-16" stock, supplemented with dowels. Toned paper with peg-printed or stencilled pattern may be used for upholstering, or cloth may be used.

## PRINTING THE SEED PACKS

BY HARRIET S. PALMER

*Supervisor of Drawing, Pueblo, Colorado*

After various experiments in making blue prints, we think that we have secured some very satisfactory results with a comparatively small outlay of time and money. We make them in the fifth and sixth grades for several reasons. One is that we cannot do it in every grade and we must choose certain ones; another is that the age of the pupils seems good for such work; and still another that the blue prints fit well with the kind of work which these grades do in the fall. With our climate we can delay the making of blue prints until quite late, though sometime early in October is probably best.

Our outfit is very inexpensive. When I go into the room, each pupil is ready with a geography, in which are the pieces of blue print paper, the leaves or whatever is to be used for prints, and a piece of glass. It is quite necessary that the pupil's name be written in pencil on the back of each piece of paper. The paper for the fifth grades is cut 5" x 8" and they use leaves and seeds from trees. The sixth grades use grasses or the seed pods of various weeds, and their paper is cut 4" x 10". After much experimenting we have found that results are much better if the glass is quite a little larger than the paper to be used. In most grades each child brings his own piece of glass. In a few the teacher supplies it, or borrows a glass

cutter and the larger boys cut broken window panes into pieces of the right size. Out of doors we have two tubs of water on a sunny side of the building.

Some of our lessons are a half hour; a few, forty minutes. I go out doors ahead of the class to try the length of time necessary for an exposure. Then when the pupils come out I make one print for them, counting aloud so that they may know how many and how fast to count. Then they go to a shady place and arrange their study. The paper is laid upon the geography, green side up, the leaf or grass upon that and last of all the glass. We try not to have stems go from one corner to the opposite one, also not to cross stems like an X. When a satisfactory arrangement has been made the geography is laid upon the ground in the sun and left there the proper length of time, then the print is put into a tub of water and the pupil arranges another specimen.

I myself see, or the teacher if I am not there, that each print is properly washed in the first tub, then rinsed in the second. The pupils who finish first take the prints and lay them out upon the floor to dry. The trimming and mounting of the prints is an important lesson in composition and arrangement. See Plate XXIII.

The boys and girls love these lessons and would gladly make any number of prints. They sometimes buy extra paper so that they can make more. We buy a roll of paper for each building where there is a fifth and sixth grade of average size. This gives each child about three prints. The paper costs us a dollar and ten cents a roll, sometimes a little less. I might add, that, so far as I know, though once in a while a piece of glass is broken, nothing has ever happened to damage a geography.

## DESIGNS FOR COLORING

The insert opposite this page if removed and placed face down on a hektograph will furnish fifty copies of each design, which may be colored, trimmed and mounted, or used as illustrations for language work. These designs are by Miss Julia Daniels. In the first Ethel is "making faces" with the "Jack" Ralph is

<sup>6</sup> The first instalment appeared in the SCHOOL ARTS MAGAZINE for November, 1913; the second in December, 1913; the third in June, 1914.

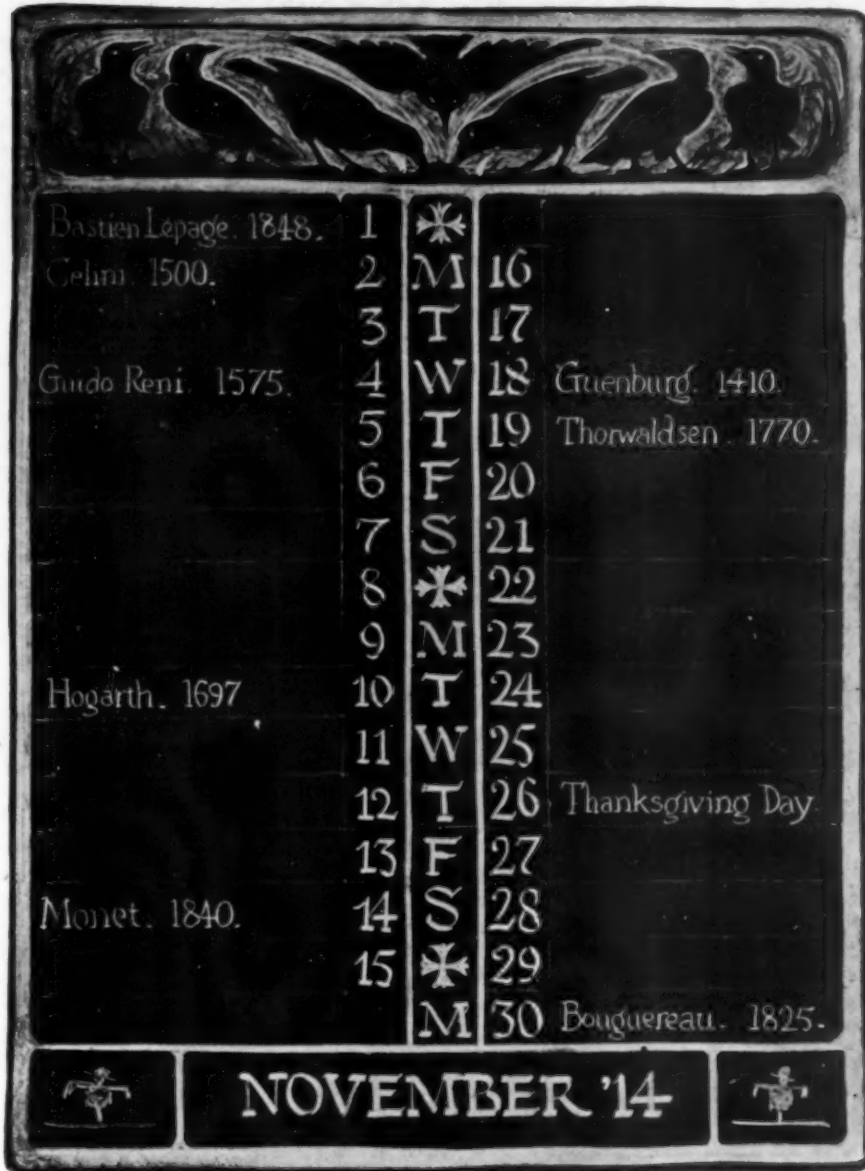


PLATE XXIV. A blackboard calendar for November.

creating. In the second the November moon is rising above a harvest field.

THE BLACKBOARD CALENDAR, for the month, Plate XXIV, honors the crow.

# ART-CRAFT LITERATURE

*It is doubtful if a borrowed book has the same effect and influence on its reader as a book that is a personal possession. Its reading is apt to be that of casual acquaintanceship rather than responsive friendship, and when returned, is very often as promptly out of mind as out of sight. But a book of one's own selection, bought with one's own money, read with the joy of ownership, and kept on the table or put on the shelf, grows day by day an ever dearer friend.*

*There are people who at times have to make a choice between books and bread. There are times when the bread needed is—books.”<sup>1</sup>*

Kate Langley Boshier

## Handicraft de Lux

Unquestionably the richest single volume ever published dealing with handicraft for boys and girls has just appeared from the presses of the Geo. L. Shuman Company of Boston.<sup>2</sup> Four hundred large pages, perfectly printed, containing more than a thousand illustrations, some in full color, tell how to make innumerable useful and beautiful things. The department headings are Toy-making, Paper Craft, Needlework, Weaving, Wood Working, Metalry, Leather-Work, Clay Working, Decorative Design, Photography, Modern Electrical Projects, Household Arts. This volume is edited by Henry Turner Bailey, who wrote especially for it the entire section on Decorative Design, and made several hundred of the original designs and drawings. It is so rich a mine of information and suggestion that no boy or girl is likely to exhaust it. They will grow up first!

## The Latest Craft Handbook

The Manual Arts Press has rendered teachers a real service by publishing in this country

\*Handicraft in Wood and Metal, by John Hooper and Alfred Shirley,<sup>3</sup> for this volume does not entirely ignore the vast and rich history of craft. The authors “have endeavored to show the possibilities of craftwork as an educational subject, and to briefly indicate its cultural aspects.” The Historical Notes on Craftwork, Historic Craftwork and its Application to Classwork, and Tools: Their Early Forms and Historical Development, are the titles of three all too brief chapters, that will commend the book to the more thoughtful and clear-eyed teachers of Handicraft. The illustrations, largely pen drawn, are numerous and admirable. The text has been winnowed; it is all of value to the student, and to the teacher. No other book in this field presents the *art* in handicraft so convincingly or so alluringly. It revives one's hope that beauty may yet reappear in common things.

## Some Books for Needleworkers

No more attractive book for beginners with the needle was ever published than The Mary Frances Sewing Book.<sup>4</sup> It woos children, by

<sup>1</sup>Books which promise to be of especial value to teachers of drawing and handicraft are starred (\*) and added to the School Arts Library of Approved Books, which may be purchased from the School Arts Publishing Company at a discount to readers of the SCHOOL ARTS MAGAZINE.

<sup>2</sup>Amateur Handicraft. Vol. VII in a Library of Knowledge in ten volumes entitled Our Wonder World. Sold only in unbroken sets, bound in three styles, cloth, half levant, and full levant. The SCHOOL ARTS MAGAZINE hoped the Publishers would supply this volume separately to our constituency; but the publishers say: “This publication is bound to cost us at least one hundred thousand dollars, and the introductory prices at which the books are sold are very low—In accordance with our custom we can, under no circumstance, break this set. Therefore, it will be impossible for us to furnish single copies of Vol. VII.”

<sup>3</sup>B. T. Batsford, London, and The Manual Arts Press, Peoria, Ill. Price \$3.18 postpaid.

<sup>4</sup>Or, Adventures Among the Thimble People. By Jane Eayre Fryer. The John C. Winston Co., Philadelphia. 280 pages, profusely illustrated, in two colors. Price \$1.65 postpaid.

its sweet reasonableness and clever illustrations, to embrace with ardor the gentle art of making pretty things in cloth. Nor is it disappointing when it comes to specific helpfulness. With this book in hand one can learn how! Each book contains a Certificate of Membership in the Mary Frances Sewing Circle, which means personal touch with the Author.

A book that gets right down to business without a waste word, and stays there without wasting time and space, is "The Sewing Book,"<sup>5</sup> edited by the Director of Sewing, Burroughs of Manhattan, The Bronx, and Richmond, New York City, Miss Anne L. Jessup. Into 120 pages Miss Jessup has packed some 250 pen drawn illustrations and text which requires 163 titles in the index, from Apron to Wristband. The Author knows the pedagogical aspects of needlework through an unrivalled experience extending from the East Side to New York University. Her book is primarily a sure help for the busy teacher.

"The Dorothy Bradford Series,"<sup>6</sup> comprises plates and handbooks as follows: 1 to 4, Cross Stitch Designs in colors, about one hundred in all; 5 and 6, Hand Weaving, by means of thread and needle, twenty-four patterns in color; 7, a handbook of thirty-two pages of halftone plates and text describing Coronation Braid Crochet; 8 to 11, four plates containing four alphabets and thirty designs for cross stitch embroidery in color; 12, a pamphlet of thirty-two pages with halftone plates and text on Crochet Edgings with Insertions to Match. The designs are good, the coloring, admirable, and the plates as good as the originals for purposes of study. The halftones are unusually fine. If a girl can't learn embroidery from "Dorothy Bradford," she can't learn!

## Two Books for Printers

One of these is a little one, a pamphlet, a new edition, revised and enlarged, of *Modern Methods of Printing*, by A. A. Stewart, Master of the School of Printing, North End Union, Boston. It contains "rudimentary information about the different processes of printing, the

materials used, and engravings of typical printing machines." Price 20 cents. Authoritative and well printed.

The second is a larger work, a bound book of 62 pp. entitled *The Art of Printing and Book Binding*.<sup>7</sup> The author is S. J. Vaughn, Head of the Department of Manual Arts, State Normal School, DeKalb, Illinois. While this book is far from prepossessing in appearance, owing to its ill-spaced pages, and harlequin plates, it is, nevertheless, a helpful presentation of the fundamentally important things in printing and bookbinding. Mr. Vaughn is a practical teacher with sane notions as to the educational value of these two rapidly spreading manual arts.

## A Book for Metal Workers

The title *Art Metalwork*,<sup>8</sup> leads one to hope for help in design, for examples of the finest metalwork ever produced, for glimpses into the workshops of Damascus, Florence, Milan, Prato, Nuremburg, and Seville for acquaintance with the masters of the craft. But, alas, the book deals only with the history of the raw material, and with the processes of working it. There is one all too brief chapter, without illustration, on Correlation of Metalwork and Design, which concludes with the statement: "It is impossible to give even a general review of the numerous definite rules and principles of design applied to metalwork." In his introduction the author says: "It would have been a much easier matter to use as illustrations the best work of well known craftsmen, but it was felt that method would react unfavorably in that it might discourage some from attempting the work at all, and cause others to begin on designs or pieces that they would not be capable of accomplishing." Under the circumstances the book should have been given another title. A few specimens of good work, from the Kalo Shop, Chicago, and elsewhere, are included among the illustrations, but the book is really a treatise on the processes involved in the making of useful objects in copper. As such it is admirable. The presentation of the subject is faultlessly pedagogical, the in-

<sup>5</sup> Published by the Butterick Publishing Company. Price 60 cents postpaid.

<sup>6</sup> Published by Alfred Mayer-Weismann, Boston, Mass. Prices as follows: 1 to 4, 42 cents; 5 and 6, 50 cents; 7, 25 cents; 8 to 11, 42 cents; 12, 25 cents.

<sup>7</sup> Published by the Public-School Publishing Co., Bloomington, Ill. Price \$1. Each part may be had bound separately as a pamphlet, at 35 cents.

<sup>8</sup> *Art Metalwork with Inexpensive Equipment*. By Arthur F. Payne. The Manual Arts Press. \$1.50 postpaid.



formation is reliable, the directions are clear and concise, and the illustrations illustrate. There are 159 of them on the 187 well-printed pages. The cover is copper color with lettering in verdigris.

### A Book for Little Children

*Four and Twenty Toilers*,<sup>9</sup> Consists of four and twenty descriptions in verse by E. N. Lucas and four and twenty full page illustrations, besides others, by F. D. Bedford. The pictures are pen drawn with process work which gives the general effect of hand coloring. Such pictures and such rhymes make a strong appeal to children. The fact that some of these toilers are of a kind almost unknown to American children, adds to their attractiveness. The plates are full of details such as children delight to discover for themselves. They offer ideal material for language work.

### A Book for the Adult<sup>10</sup>

Such a volume is Mr. Cram's book, made up of seven lectures.

The author, in the preface, claims no novelty for the ideas expressed, but rather lays stress on their fundamental character, and says that "the only excuse for their reiteration today is that so many of them have been forgotten and overlaid by the detritus of loose thinking."

The book is wonderfully provocative of serious thought, and is noteworthy as an authoritative appeal for the reconsideration, not only of the great art of the past, but of the conditions of life—mental, spiritual, religious, educational and industrial—under which this great art was produced. Mr. Cram shows our present conditions, and those of the immediate past to be antagonistic to the production of true art; but he believes that we may already see the first light of the dawn of a new era of civilization in which art will find its place. Among the signs of the times is the renewed interest in the Gothic style, a going back into the past to get a firm grip of the first principles on which art always must be founded.

The book is crowded with thoughts that should be pondered by those engaged in Art

Education, for it is not often that a man of Mr. Cram's record of achievement in the arts, presents his ideas and ideals in writing of such importance.

The chapter entitled American University Architecture ends with an interesting presentation of Mr. Cram's point of view in dealing with the problem of the West Point Military Academy. This bit of writing is perhaps typical of the happy blending of a broad impersonal view with an intimate and personal interest, which is characteristic of the book.

### Food, Shelter and Clothing

A child who ought to cook but doesn't take to cooking should be introduced to *THE MARY FRANCES COOK BOOK*.<sup>11</sup> It's jolly! The author's overflowing good nature is well seconded by the pleasant whimsicalities of Jane Allen Boyer who furnishes most of the illustrations. Cooking as seen through the eyes of these people is indeed a series of "Adventures Among the Kitchen People,"—but to some purpose. The receipts produce appetizing edibles!

*THE GARDEN CITY*, by C. B. Purdom,<sup>12</sup> and *INSIDE THE HOUSE THAT JACK BUILT*, by George Leland Hunter,<sup>13</sup> are two new books dealing with the exterior and interior problems of artistic housing. The first is "a study in the development of a modern town," Letchworth, England. The second is "a story told conversationally, and generously illustrated from photographs, of how Jack and Mary and Tom and Harriet furnished their two homes." Both are pleasant and informing.

A new and enlarged edition of *TEXTILES*, by William H. Dooley has appeared.<sup>14</sup> The additions to the authoritative text of the earlier edition, appear chiefly in the form of directions for "sixty-two practical experiments, and an extended list of sources of material to illustrate the courses of instruction" in commercial, industrial and domestic science schools. One of the most valuable chapters, to the general reader, is the XIIIth, with its extended list of Lace Terms Defined. But the book is solid full of valuable information.

<sup>9</sup> The McDewitt Wilson Publishing Co., New York. Price \$1.75 net.

<sup>10</sup> The Ministry of Art. By Ralph Adams Cram, Litt. D., F. A. I. A., F. R. G. S. Houghton, Mifflin Co. \$1.50 net.

<sup>11</sup> By Jane Eayre Fryer. The John C. Winston Company, Philadelphia. Price \$1.35 postpaid.

<sup>12</sup> Published by E. P. Dutton & Co. Price \$3.70 postpaid.

<sup>13</sup> Published by the John Lane Co. Price \$1.35 net. <sup>14</sup> Published by D. C. Heath & Co. Price \$1.36 postpaid.

# OF CURRENT INTEREST

## "AMERICA, THE LAND OF CIVILIZATION!"

OWING to the excitement induced by the European War, the rash of an infantile disease popularly known as "spread eagle," of which the caption quoted from a political speech is a symptom, seems to have broken out afresh among us during the last few weeks. In view of this the following excerpts are worth a moment's consideration.

*From a letter to the Editor:*

"Could you send me the names of one or two books on the appreciation of pictures. I want to interest our club in a subject they regard as of no importance."

*From an unpublished manuscript sent to the School Arts Magazine:* Our school buildings contain ill selected pictures badly hung. The buildings are painted crudely, outside and in. The school board will not spend money for anything but what they regard essential. Beauty is not in that class. I'd like to tell them the truth about our conditions, but I hate to be unpopular, and I cannot afford to lose my job."

*From the report of a School Board:*

"While we believe that our public schools should be substantially built, ornate and richly equipped buildings have often failed to promote practical education in the thorough and successful manner that formerly characterized the work of their plainer and less elegantly equipped predecessors. Make the school buildings plain, practical, safe and sanitary. There is grave doubt as to whether any other kind can be made of real service to any school district."

*From a recent issue of the Boston Post.*

"Into the capital of the Belgians this afternoon clattered the German Uhlans, their entry unopposed. To save the city from bombardment and the destruction of priceless art treasures and venerable buildings that could never be replaced, the Belgians determined today to abandon the city to the conquerors."

Are the civilized people living in the great rich United States or in poor little Belgium?

## IMPORTANT TO SCHOOL ARTS PEOPLE

Owing to the growth of its business the School Arts Publishing Company has been obliged to occupy a new and enlarged suite of offices in the Walker Building, 120 Boylston Street, Boston. To establish closer relations between the editorial and the executive depart-

ments the editorial office has been removed from North Scituate to Boston. Hereafter all communications intended for the Editor of the SCHOOL ARTS MAGAZINE should be addressed to Henry Turner Bailey, 120 Boylston Street, Boston.

## ART INSTRUCTION AND ENGLISH COMPOSITION

In the old days the four seasons, the Christian graces, "What I saw on the way to school" and "Our duties to our teacher," were the standard subjects for "compositions." In these days "other" studies furnish topics of a somewhat different character. A good example of the new essay came recently to the office of the SCHOOL ARTS MAGAZINE. It was written by a fourteen-year-old girl, and is reprinted herewith without correction:

### THE RUNAWAY

A girl of about sixteen, slim, pretty and very well dressed, leaned gracefully on Shaw & Benson's glass showcase and inspected a row of parasols. After pondering for some time she addressed herself to the clerk,—"I look a perfect fright in red"—she began gently, and the clerk removed a bright red umbrella from the brilliant row on the showcase. "Therefore," continued the girl evenly, "I want the brightest red you have!"

The clerk looked a little surprised, but smiled a courteous, "Very well, miss," and disappeared, parasol in hand.

"I was bound I'd do something bad," mused the girl, when left alone, "and this was the worst I could think of. Mother always said that red made me look terribly pale and greenish."

The clerk reappeared, the girl paid her, and walked away. She took a car and rode several miles, not getting out until well out into the country. Here she watched the car whizz out of sight and untied her bundle.

"Wonder what mother'd say if she were at home," she giggled happily. "Anyhow, I'm glad I got it. I've done just as I ought so long, and dressed in good taste so unflinchingly, that it seems a relief to have something that doesn't become me at all!"

She hummed happily as she continued on her way down the dusty road, the brilliant parasol above her head. "Let me see," she mused, counting on her dainty, white fingers, "Mother must be in Venice today,—yes, the fifteenth,—wonder what she would say!"—

A loud, frightened neigh interrupted her thoughts, and a carriage, rattling along behind a rearing and plunging horse, shot past her in a cloud of dust. The driver had very evidently lost control of the frightened animal,

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## OF CURRENT INTEREST

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The girl could be of absolutely no use, for, in a twinkling, all had disappeared, leaving only choking dust behind.

"Well," said the girl, calmly, and walked on.

When she reached her grandfather's farmhouse (where she stayed when her parents were abroad) she heard high-pitched, excited voices in the kitchen. She recognized one of the voices as that of her mother—the mother she had supposed to be in Venice.

"Well!" she said again under her breath, "Well, well, well!" and she stopped just outside the kitchen door.

"As far as London," her mother was saying, "only as far as London, then Jack got the cablegram and had to come home. We hired a carriage at the station and overtook a girl with a horrible red parasol that frightened the horse most to death. He ran, and broke the shaft, and Jack, he—oh dear, oh dear!"

The girl outside the door stepped in, suddenly pale, "Mother," she said, "tell me, mother, is father hurt?"

"Oh, Dorothea," the mother wailed, "I don't know I'm sure; he was thrown out a mile back on the West road."

"The West road," said Dorothea, "that's why I didn't find him on my way home. How did you get home, mamma?"

"Thrown right into the back door by that pesky horse," said her mother, gasping hysterically. "Couldn't have been neater."

Dorothea happened to think of a something that was out by the back door that minute. "I'll send Briggs to find pop," she said, catching up as she went the red parasol (which she had dropped outside). After giving Briggs the instructions, she hid the hateful thing under a stone wall for the time being. "If papa is killed," she wailed, "it's all the fault of my wanting something unbecoming. Oh, what shall I do?"

Then she saw Briggs returning, and by his side was father, not hurt a bit. Dorothea hugged him delightedly, and was told all over again of the cable received at London from Jack's business manager, of the homeward trip and of the runaway, caused by the brilliancy of a girl's parasol.

Mother and father never found out who "that horrid girl with the frightful red umbrella," was, but some funny little black moles know, for 'way out in a field, back of the farmhouse, they have built long, dark tunnels, in and out, and around about of a once-scarlet parasol, which has been buried so long that little, except the wires, remain.

Evidently the instruction in color harmonies to which the author of this essay had been exposed had *taken*. Let the good work go on.

### A CONVENTION UPON A MUNICIPAL INVENTORY

In the City of Richmond, Va., *December 9th to 12th, 1914*, there is to be held a Convention, the unique plan for which is already attracting widespread interest among educators and others who are following the rapid growth of the vocational education movement. The City of Richmond has put up \$10,000 to cover the cost of an industrial and educational survey

which is being made under the auspices of the National Society for the purpose of obtaining full information concerning the principal occupations, especially those in which young people are employed, in order to formulate plans for improving the opportunities for training and preparation for the vocations. The survey was begun the first of last May and will be finished the fifteenth of October. Dr. Leonard Ayers of the Russell Sage Foundation is making the survey on the School side, and Charles H. Winslow, Specialist from the Bureau of Labor at Washington, is making the survey on the Industrial side. A synopsis of the findings will be printed in tentative form and reported to the National Society for the Promotion of Industrial Education at the Richmond Convention in December for study and for the making of recommendations. No such survey has ever been made in a community previous to a Convention as a basis for its procedure. The investigation seeks to find out how far the boy or individual can get on in the job; how far the industry can give the worker training which it does not now give, and how great a factor is school in the work, and so forth, including what is the next stop. The great value of this to Richmond is that it brings to focus on its own problems the best thought on these subjects in the country; while to the members of the Society it offers an opportunity to study live problems at first hand in a comprehensive manner and obtain points of large value to each in his own problems in this particular community.

Mr. Cheshire L. Boone, formerly director of manual arts instruction, Montclair, N. J., has resigned his position as general business manager of the American Federation of Arts to become the field representative for the Macbeth Galleries of New York. This wellknown house has unique plans for promoting a knowledge of American Art throughout the country.

### A HORRIBLE POSSIBILITY

"If the pan greas of the liver gets block up you are very apted to be sick indeed because the bilious pan greas juice cannot get out of the liver and in again and cause us to be bilious." *From a physiological essay by a ten-year-old.*